The NEW YORK

CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

NOVEMBER 14 1917

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THE NATIONAL THEATRICAL WEEKLY

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LONG LONG TIME

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BROADWAY MUSIC CORPORATION
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145 N. Clark St.
Chicago, Ill.

The NEW YORK CLIPPER
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HYLAN TERM EXPECTED TO AID B'WAY

CABARET PROPRIETORS HOPEFUL

Inquiry among theatrical and cabaret people during the past week has brought out the fact that many believe the election of John F. Hylan as Mayor of New York will work directly to the benefit of the amusement business in the city. The hopes of many have been raised since the election, and, in the opinion of most, the change in administration will enable the coming season to be a prosperous one.

The choosing of a new License Commissioner is the principal rock on which these hopes are based. The mayor-elect has practically admitted that the present incumbent, George Bell, will be removed in the general clean-up after inauguration, and in all probability his successor will raise, considerably, the lid that is at present on the town.

The new commissioner will have jurisdiction over the closing hours of cabarets, and some are of the opinion that the present prescribed hour, one o'clock, will be changed to the old time, two, in spite of the war. In fact, the time limit may be lifted entirely, as is the custom under Tammany rule.

Rumors that the new commissioner will be a man versed in the knowledge of the amusement business, and that an actual theatrical man might even be selected, have been current about Broadway. It is reported that the various theatrical interests are attempting to gain this very desirable end.

That the town may be opened as to gambling is also a prevalent opinion. This, it is stated, would indirectly benefit cabarets and theatres, for the money won in this way usually goes to theatres and cabarets, rather than into practical use.

Since Mitchel named one o'clock as the closing hour for cabarets the situation has been extremely difficult, for this gives the managers only a short time in which to sell drinks. Most of the patrons arrive from the theatres, and do not come to the cabarets and restaurants until around midnight. In the hour that is left little business can be done.

As the heavy war taxes on all forms of amusement have militated heavily against managers, some discussion of the discontinuation of cabarets entirely was recently taken up. Under a more liberal commissioner this would be unnecessary.

John Cavanagh, president of the New York Restaurateurs Association, is responsible for the statement that a committee went to Washington last week to discuss the tax situation with the Internal Revenue Department. This journey was a prelude to the suggested suspension. Since the election, however, the restaurateurs have taken heart, and nothing more is to be done on the matter until further political developments take place.

Hitherto, all things have been working against amusement interests, and these hostile forces have been increasing daily. The new order to turn off the signs on Broadway at eleven o'clock, in order to save fuel, has been received gloomily.

ELTINGE AND ST. DENIS TO TOUR

Although no definite announcement has been made, it is practically assured that Julian Eltinge and Ruth St. Denis are to tour in a joint road show in the near future. Eltinge, when questioned, promised full details as soon as plans were completed.

The motion picture contracts held by Eltinge will soon be in a condition whereby he can leave the city for a time, and Miss St. Denis' vaudeville engagements will also permit her to tour.

The dancer is expected to arrive in New York some time this week, when final arrangements are expected to be concluded through Kingsbury Foster, of 25 West Forty-second Street.

SHOWS GET MONEY

ALLENTOWN, Pa., Nov. 10.—Shows playing the Lyric Theatre here, under the management of W. D. Fitzgerald, have been doing exceptionally well of late. "Odds and Ends," playing three performances got $2,727. "Chin Chin," playing a matinee and night performance, got $2,489. "The 13th Chair" got $2,654 at a matinee and night performance. "Mutt and Jeff," with $1 as the top and twenty-five and fifty cents at the matinee, got $1,303.50. "Hans und Fritz" received $1,328.50 at a matinee and night show. In fact, the management ran out of stiff tickets. "Daddy Long Legs," playing the town and house for the sixth engagement, took down $989.

SUICIDE MAY BE ACTRESS

CINCINNATI, O., Nov. 8.—Theatrical folk in Cincinnati this week were keenly interested by the mysterious details surrounding the poisoning of a woman at the Hotel Sinton. Apparently she ended her own life, but although she was a guest at the leading hotel, attired fashionably, and a woman of culture, her identity remains a mystery. Police are investigating information that she was an actress returning to New York from Chicago or St. Louis.

RIVOLI MAY OPEN NEW YEAR'S

Although no definite plans have yet been made, the Rivoli Theatre, Broadway's latest motion picture palace, will probably open on New Year's Eve, if arrangements can be completed in time. This date for the opening would give it a wonderful start.

A report gained circulation this week that Frank Wilstach will be the press representative of the house when it opens, although no confirmation of it could be obtained.

AGENT HELD ON GIRL'S CHARGE

Philip Taylor, a theatrical producer and agent, was arraigned last week in the West Side Court accused of criminal assault by Madge Barrows and was held in $1,000 bail for examination. In the complaint, sworn to by Miss Barrows, she alleges that on November 8th she answered an advertisement for a singer and, when she was ushered into Taylor's office, he locked the door and attacked her.

FRANK REID SUCCEEDS BRADY

Frank Reid, the Charles Frohman press man, has been engaged as a general press representative for Klaw & Erlanger. He replaces James Jay Brady, who is to do the advance work for "Here Comes the Bride." Mr. Reid will handle both the Frohman and the Klaw and Erlanger publicity.

MANHATTAN THEATRES MUST PAY $300,000 TAX MONTHLY

War Measure Will Collect Over Quarter Million Dollars on Island Alone—Brooklyn and Other Boroughs Will Boost City Total—Managers Fear Situation

That the theatre admission tax, which requires patrons to pay ten per cent of the purchase price on all tickets, will be a heavier burden on the public than was expected in the beginning seems to be an established fact. Fears that it would ruin many theatres have been current for some time, but were generally scoffed at as unfounded. The astounding sum of money, however, which this tax will bring in, seems to strengthen the belief that there is economic danger ahead.

From estimates, made with the aid of Internal Revenue Collector Mark Eisner, it appears that from Manhattan Island alone at least $300,000 monthly will be secured for the Government through the seemingly small tax.

Until the returns actually come in some time in December, no exact knowledge can be obtained, and it is more than probable than the returns will even exceed those estimated above. When it is realized that the tax holds in theatres all over the country, and that these figures are for Manhattan alone, it can be seen how heavily the tax will drain the public, and, indirectly, the manager.

The imposition of the tax has already affected theatres, even in the short while it has been operating, and nearly every house in New York has had smaller crowds. With the high cost of living constantly increasing, there are fewer people willing to pay even the customary admission price, and the addition of the war tax keeps them away entirely.

The estimate given above was reached in the following manner: In Manhattan there are 265 theatres. Of these, forty are legitimate two-dollar houses, approximately one hundred and sixty-five are motion picture theatres, and the other sixty are vaudeville, burlesque and stock.

The receipts of the legitimate houses are placed at an average of $8,000 per week. As there are forty of them, the war tax received from all of them weekly would average $32,000.

The average admission to a motion picture theatre is fifteen cents, and the average seating capacity is 500. Most of them give four shows a day, and it is therefore safe to say that the house is filled to capacity twice per day, making a daily receipt of $150. They are open seven days a week, so that the weekly taking from all of them total $173,000, or a war tax of $17,300.

In vaudeville and burlesque houses the average admission is forty cents, and all of these give from two to four shows a day. Their weekly contribution to the war tax would thus run to about $28,000, as the seating capacity averages 1,000.

It is thus clear that, at even this low and conservative estimate, the monthly tax from all theatres in Manhattan would exceed the three hundred thousand dollar mark. And it will be as large, if not larger in Brooklyn, for there are some seven hundred houses of various kinds in that borough alone.

This means that the people of Manhattan will be required to pay a very large sum monthly if they desire to see as many shows as formerly. That they will in large measure refuse to do so is beyond question.

Among many managers there exists a belief that if the tax were reduced to a more moderate percentage the Government would actually make more money than under the present system. If this were done, a larger number of persons would go to theatres, the managers would not suffer, and the people themselves would still be able to enjoy themselves.

While the law specifically states that the public must pay the tax, it is really the managers who pay it, since they have no way of making up the money lost by dwindled patronage. Prices of admission cannot be raised, for that would decrease even more the number of people attending theatres. The cost of production in the amusement business has gone constantly up, as in every other line, and no practical way of meeting this advance has been found.

Some managers have lowered the prices of admission, making the price plus the tax equivalent to the admission fee before the tax went into effect. While this is possible in some cases, it is said that many theatres would be working under a loss should their receipts decrease by ten per cent or more. William Fox, at a recent meeting, definitely stated that if he lowered the price in this manner he would not be breaking even, for his margin of profit is less than ten per cent.

Motion picture houses, especially, which work under a high daily expense and a low admission price, can hope for little more than ten per cent profit under the best conditions. They cannot, therefore, lower their prices, and if they raise them patrons will refuse to attend.

Some are of the opinion that a definite protest against the tax has been avoided by the managers, lest it be thought that they are unpatriotic. If the Government could be brought to realize, however, that it will be defeating its own ends by imposing the present tax, the evil would at once be remedied.

That an attempt will be made to bring this about is highly probable. The situation has been growing more difficult daily since the war tax was set into operation, and general opinion is that the matter will soon come to a head, conditions forcing the managers to make a stand.

Meanwhile the revenue collectors are busy compiling lists of the theatres which will have to report, and the following have been already placed on the list for Manhattan:

Academy of Music, Academy, Adler-Goldstein, Aeolian Hall, Aetna, Alhambra, Audubon, Aurora, Armonk, Atlantic, Astor, Atlas.

Broadhurst, Bayard, Beck, Berlin, Belasco, Benkey, Bloch, Bohemian, Boulevard, Booth, Bunny, Brunelli.

(*Continued on page* 4)

LABOR HEADS TO TAKE UP RATS CHARTER CASE

CONVENTION IS ON AT BUFFALO

BUFFALO, N. Y., Nov. 12.—With the opening of the convention of the American Federation of Labor here to-day, it is expected that the final fight of the White Rats Actors Union to retain its charter in the organization will be made before its close. Nothing could be learned from labor officials regarding the matter to-day, as they were too much interested in the speech of President Wilson. However, Harry Mountford is reported to be in town, as are also several of those who are opposed to him, which seems to bear out the belief that the matter will come up for a final settlement at this time.

A section of the constitution of the American Federation states that a charter in the Federation can only be revoked by a two-thirds vote on the floor of a convention. As the regular conventions of the Federation are only held annually, it would seem that the matter will have to be brought to a head now or go over for another year. With the press of other business, it is likely that if the matter is brought up it will not be reached before Friday or Saturday.

The fight to take its labor charter away from the White Rats Union has been on for some time, and became very bitter at the time of the convention in Baltimore last year, when Harry De Veaux and others appeared and asked President Gompers and the delegates to revoke it. Such action was not taken, however.

Since that time, though, the White Rats have lost their clubhouse and have exhibited very little activity for several months past. Mountford, at the hearings before Referee Schuldenfrei in the Goldie Pemberton investigation, stated that the organization is still alive and recently sent out letters asking artists to pay their dues. He also stated that the union had headquarters on East Fifty-fourth Street Further than this, however, there has been very little life shown by the association.

On Wednesday of last week Mountford appeared before Vice-President John T. Lennon, of the American Federation, in this city, and give his reasons why the organization should retain its charter. A sub-committee of the Federation reported favorably some time ago upon the proposition of revoking the charter.

WANT COLORED PLAYHOUSE

HACKENSACK, Nov. 12.—That certain enterprising exhibitors are on the job became evident when at a meeting of the Mayor and commission held last night a petition was presented requesting a license for a motion picture house to be conducted by a "Colored Stock Company."

The petition was referred to the police committee. The exact location of the proposed place of amusement has not been divulged, but it seems a foregone conclusion that the colored people of Hackensack are anxious to have a playhouse of their own.

STAGE WOMEN RAISE $600

CHICAGO, Nov. 12.—Six hundred dollars was raised to-day at the first meeting of the Chicago Stage Women's War Relief, held in the Illinois Theatre. The offerings were spontaneous. Mrs. Otis Skinner presided at the meeting, and others present were Mary Nash, Annie Russell, France Cameron, Florence Moore, Anita Lawrence, Eleanor Woodruff, Otis Skinner and Frances Lanbey.

THOMASHEFSKY PLANNING TOUR

Maurice Thomashefsky, the Yiddish actor, is planning a tour of the country with a repertoire of Yiddish plays, playing such towns as Memphis, Richmond, Atlanta Louisville, Raleigh, Wilmington and other cities.

BARRYMORE WAS WROTHY

If there is anybody who does not believe that John Barrymore can become very much excited and wrothy, they should have been around the Forty-eighth Street Theatre last Thursday night when he and Charles Miller, the general manager for William A. Brady, got into an exchange of compliments.

The excitement arose, some of those who were present state, over the fact that a telephone call for Barrymore had not been transmitted to him backstage from the box office, where it was received. This irritated him and, entering the box office, he began to question Miller why it was not and the latter, bystanders state, replied in his very best Brady brand of English, that he neither knew nor cared. Instead of serving to quiet the irritation which the star felt, this reply only excited him the more and before long he was inquiring whether Miller thought he was "talking to a common ham actor."

After that query, Miller is reported to have given vent to his entire vocabulary and the situation was about to develop into real hostilities, when it was suddenly discovered that Miller was not the person who had received the message.

WINS SUIT OVER PROFITS

The West End Theatre Syndicate, Ltd., was sustained last week by the Appellate Division of the Supreme Court in their suit against the Shuberts, which arose over the division of the profits from "A Pair of Silk Stockings."

The West End Company is an English concern holding the rights to the play produced here several years ago. It was a losing proposition the first year, but the following year showed a profit. The Shuberts claimed that, as the royalty contracts called for a share of the profits, the amount lost in the first year should be deducted from the money made the second year, but the courts refused to uphold them in this. The amount involved is $3,000.

ELGIN CANCELS ALL SHOWS

ELGIN, Ill., Nov. 10.—Manager Newman, of the Grand Theatre, announces that he has cancelled all road attractions for this season, "Very Good Eddie," which appeared last Wednesday night, being his last road show. He gives as his reason the war tax and high cost of living. This will compel Elgin people to visit the Chicago playhouses when they want to see a good theatrical attraction. Manager Newman will play vaudeville at the Grand on Sundays and give pictures during the week.

SHUBERTS WIN CASE

The Shuberts last week won the suit brought against them in the City Court by Doris Marvin for breach of contract when the plaintiff failed to file with the court her place of residence. Miss Marvin had originally brought suit against the Winter Garden Company for $1,170.82, which, she claimed was due her as the balance of a twenty weeks' contract at $75 per week. Miss Marvin at present is in the middle west.

WHITE RATS INQUIRY OFF

Owing to the fact that the attorneys taking part in the White Rats inquiry had to appear in other cases, the hearing in the investigation scheduled for last Friday, before Referee Louis Schuldenfrei, was postponed until next Friday, at three o'clock.

GENTRY CIRCUS CLOSES

SAN ANTONIO, Tex., Nov. 10.—Gentry Bros. Circus has gone into winter quarters here. It is reported that the C. A. Wortham shows will arrive the second week in December to go into winter quarters here also.

"THE TRIUMPH" QUITS

"The Triumph," which was put on at the Warburton Theatre, Yonkers, last week, was sent to the storehouse as soon as the engagement was finished.

HENRIETTA CROSMAN TO CLOSE

LOS ANGELES, Nov. 12.—Henrietta Crosman will close her season in "Erstwhile Susan" next Saturday night.

200 FIVE CENT HOUSES CHEAT ON WAR TAX

KEEP FEES THEY COLLECT

Two hundred five cent motion picture houses in Greater New York are capitalizing the war tax and cheating their patrons, according to reports received by Mark Eisner, Internal Revenue Collector. These houses are charging their patrons six or seven cents, announcing that the extra money goes to the government.

As five cent houses are not included in the theatres forced to collect the tax, this is a deliberate attempt on the part of the managers of these houses to impose on the ignorance of their patrons and to use the government war policies as covers for their thefts.

Most of the five cent houses are in the poorer districts, largely inhabited by foreigners. Since the war tax went into operation on November 1 they are said to have been succeeding very well in the scheme. The patrons are either ignorant of the true state of affairs or do not feel it within their power to stop it.

Complaints were first made in letters received by the collector, and these were investigated at once. In the investigation, it developed that the evil was so widespread and prevalent as to include the majority of five cent houses in the city.

It may be possible to prosecute the offenders on the charge of obtaining money under false pretenses, and this will be done if possible. There is a likelihood that a technicality may interefere with this, however, as any one has the legal right to charge whatever admission he desires.

Manufacturers and renters of films have been appealed to to aid in wiping out the practice. The plan of refusing films to those who continue to reap this harvest is suggested as the most feasible and practical.

CHAS. EMERSON COOK LOSES SUIT

Marcus L. Samuels, manager of Mabel Reigelman, the opera singer, secured a judgment of $145.20 against Charles Emerson Cook, the publicity agent, last week.

Miss Reigelman, who has been with the Chicago Opera Company for four years, has just finished the Summer season at Columbia University, under the management of the Metropolitan Opera Company, and, it was charged, gave money to Cook for press work. In court, Samuels testified that Cook failed to perform any work on his contract.

VALENCIA TO GIVE RECITAL

On Thursday afternoon a dance recital will be given at the Century Theatre by Señorita Tortolo Valencia, the Spanish dancer, whom Messrs. Dillingham and Ziegfeld are presenting in "Miss 1917."

The recital will include eight dances and will be accompanied by the full Century Theatre orchestra.

DOUGHERTY GETS TWO HOUSES

PHILADELPHIA, Nov. 6.—Thos. M. Dougherty, who has theatrical interests in this city, has taken a lease on the Opera House at Williamstown, N. J., as well as on the New Cozy Theatre in Atlantic City. The policy will be road shows, vaudeville and pictures.

AUDIENCE MOBS ANARCHIST

PORTLAND, Ore., Nov. 2.—Fern Harris, a young alleged anarchist who interrupted and reviled a speaker for the Liberty Loan, was almost lynched by an angry audience at the Strand Theatre here. Police interference alone saved him.

"HITCHY-KOO" CLOSING SET

"Hitchy-Koo," the Raymond Hitchcock show, will close its New York season December 15th and, after a week's lay-off, will re-open out of town, possibly in Cleveland, for a tour.

LOTTIE PICKFORD SUED

LOS ANGELES, Nov. 12.—Lottie Pickford, motion picture actress, and a local firm of jewelers are joint defendants in a $200 suit filed by Attorneys Jones and Williams for Charles F. Parke, a truck driver.

The suit is to recover a $200 reward which Miss Pickford offered for the recovery of a gem-studded watch, valued at $1,500, which she lost on September 27, while going to or from a ball game at Washington Park.

Parke found the watch and took it to the jewelers, who joined in the advertised reward, and asked for the promised remuneration. He says he made several attempts to collect it, but failed.

When the watch was returned to the jewelers, the outer back, in which was set a large diamond, was missing. Parke declares the back was not on the watch when he picked it up on the street. It was badly damaged, looking as though it had been run over.

CHAPLIN'S MANAGER ILL

LOS ANGELES, Nov. 12.—John Jasper, general manager for Charlie Chaplin, is suffering from illness which thus far has baffled physicians, but it has been announced that he is making favorable progress toward recovery.

Mr. Jasper, who had been in robust health, was seized with a coughing spell while at a theatre, and an X-ray photograph indicated that he may have ruptured a small artery near his heart.

OPEN PARK FOR SOLDIERS

SAN ANTONIO, Tex., Nov. 9.—A new park, called "Ron De Voo Park," was opened here last week with "The War of Nations." This park will cater largely to the soldiers in San Antonio, as it is near Camp Travis.

MUST PAY $300,000 TAX

(*Continued from page* 3)

Copesa, Carnegie Hall, Casino, Cassesse, Century, Caruso, Chatham, Christopher, City Hall, Clinton Street, Cohan, Cohan and Harris, Columbia, Comedy, Comet, Cort, Costello Airdome, Costello Theatre, Criterion, Crystal.

Dome, Drury Lane, Dyckman.

Eagle, East End, Elite, Essaness, Elliott, Eltinge, Emaness, Empire, Empress.

Favorite, Fifth Avenue, Film, Forty-fourth Street, Forty-eighth Street, Fourteenth Street, Franklin, Fulton.

Gabals, Geier, Gaiety, Globe, Golden Rule, Grand Central, Greenwich, Greenwich Village, Grand, Grange, Grant, Greenpoint.

Harlem Opera House, Hamilton, Harris, Howard, Hudson, Hygrade.

Ideal, Ideal Hour, Illustrative, Interborough, Irving Place.

Jefferson, Kessler.

Lenox, Leiter, Liberty, Lewis, Loew's American Roof, American, Avenue B, Circle, Delancey Street, Eighty-sixth Street, Forty-second Street, New York, Orpheum, 116th Street, Seventh Avenue, Victoria, West End.

Longacre, Lyceum, Lyric, Odeon, Madison, Majestic, Malbin, Manhattan, Mecca, Metropolitan, Monroe, Moral, Morningside, Morningside Roof, Morosco.

National City, National Winter Garden, Neighborhood, Nemo, New Amsterdam, New Amsterdam Roof, New Fourteenth Street, New Grand, New Madison, Hippodrome, New York Roof, Nikbock, Notlek, Novelty.

Oceanetic, 145th Street, Olympic, 181st Street, Orient, Palace Airdome, Palace, Panama, Park, William Penn, Peoples, Pictorium, Playhouse, Princess, Proctor's Fifth Avenue, Fifty-sixth Street, 125th Street, Twenty-third Street, Prospect, Queen, Rainbow, Regent, Republic, Rex, Rialto, Riverside, Riverview, Riviera, Rose Hill, Rose, Rossetti, Rose Garden, Royal Pastime, Royal, Rutger.

S. & A., Second Avenue, Schuyler, Seventy-second Street, Shubert, Spencer, Springer, Star, Strand, Sorrento, Thirty-ninth Street, Tiffany, Tiffany Roof, Trio, Turner, Tuxedo, Union Square, Van Kelton, Variety, Village, Wacco, Washington Waybroad, Weiss, Windsor, Winter Garden, York, Yorkville Hippodrome, Yorkville.

SOUTH WANTS PLAYS SAY BOOKERS

CAN'T GET ENOUGH, THEY STATE

If the word of one-night-stand bookers is to be accepted as authentic, there is a great dearth of plays to work down through Southern territory this season, where, they declare, rich rewards await those who will send their companies in that direction.

One booker, in discussing the subject, said that, whereas in former years he had usually been able to route anywhere from 100 to 115 companies down through Southern territory during a season, he now has less than forty on his books and can't get any more to head that way. He states that there are no producers for that territory this year, which is in direct contrast to the condition that prevailed several years ago.

These bookers point out that conditions this year are especially conducive to money making, inasmuch as the South is now filled with army cantonments. At San Antonio there are 75,000 men, Fort Worth has a camp of 50,000, and Waco, Huston and other towns are similarly filled. These, they state, are all good stands for shows, and those that are playing there now, such as "The Beauty Shop" and others, are getting the money much easier than when they were working farther North. Such attractions as "Pom Pom," "Chin Chin," etc., will do well, they maintain.

HONEST JOHN WILLIAMS DIES

OSHKOSH, Wis., Nov. 12.—John E. Williams, manager of the Grand Opera House here, died this week after a long illness. He was known to every traveling theatrical person in the country as "Honest John," which appellation was won by his uniformly fair and kind dealings.

Williams had owned the Grand since 1892. It is one of the best one night stands on the road. Before he took over this house he managed one at Berlin, Wisconsin, and also owned many skating rinks in various cities.

His acquaintance with theatrical people, especially old timers, was wide and intimate. He was a member of the Elks, Knights of Pythias, Odd Fellows, and was also a Thirty-third Degree Mason. He is survived by three sisters and one brother.

MANSFIELD, JR., FILLS IN

PITTSBURGH, Nov. 10.—Richard Mansfield, son of the late famous actor of that name, made an impromptu appearance on the stage here last night at the Pitt Theatre, and acquitted himself with credit. Young Mansfield is a student at the Carnegie school for dramatists, this city, and was called upon to take the place of Gordon Ruffin, in "The Man Who Stayed at Home." Ruffin was taken suddenly ill and a hurry call was sent to Mansfield who will continue in the role till Ruffin recovers.

LILLAH McCARTHY GETS DIVORCE

LONDON, Eng., Nov. 10.—Lillah McCarthy, actress, was granted a decree nisi in her suit for divorce from her husband, Granville Barker, by Justice Hill in the Divorce Court to-day. The plaintiff told the court that Mr. Barker went to America in 1914 and has not returned to his wife despite an order of the court granted last April for the restitution of conjugal rights.

GAVE MIDNIGHT SHOW

RACINE, Wis., Nov. 12.—So successful was the appearance here of the Great Griffeth Hypnotic Company that they were obliged to give a midnight performance on the last night of the stay, which had already been extended five days. They have contracted to return to this city next year.

MAJESTIC, LOGANSPORT, OPENS

LOGANSPORT, Ind., Nov. 8.—The Majestic formerly the Nelson Theatre, opened the season under the management of Frank Robinson, last night, with Morosco's "A Bird of Paradise" as the attraction. The theatre has been entirely redecorated in tan, ivory and gold and presents an unusually attractive appearance. A new lounge room for the patrons, and a new office for the manager have been added. Mr. Robinson will also have charge of the Victoria at La Fayette, this State, which will open soon, following extensive improvements.

"ONCE UPON A TIME" OPENS

ATLANTIC CITY, Nov. 12.—"Once Upon a Time," the new play in which Cohan and Harris are presenting Chauncey Olcott, opened at the Apollo Theatre, here, to-night for three days. It will go to Allentown and play the Lyric for one day, Wilmington two days, and then the Montauk, Brooklyn, for all of next week. It will play the Christmas week in Philadelphia, thereby making the 25th annual visit of the star to the Quaker City.

WELLS BUYS THEATRE SITE

ATLANTA, Ga., Nov 11.—Jake Wells has purchased a site at Ashford Park, about one mile from Camp Gordon, where he will commence the erection of a wooden theatre, to seat 3,000 persons. He will present a vaudeville programme of seven acts and a feature picture, to be booked through the U. B. O. Mr. Wells expects to have the theatre ready for operation the early part of December.

WILL PRODUCE "SAVING GRACE"

"The Saving Grace," by Haddon Chambers, will be presented by Charles Frohman, Inc. The play, which has made a success in London, was written by Chambers for the Frohman Co., who intended to star Billie Burke in it, but by her leaving that management the arrangement fell through. Chambers will come to New York to stage the play.

POLICE FORCE PATRIOTISM

PROVIDENCE, R. I., Oct. 10.—Following the agitation aroused by the refusal of the Boston Symphony Orchestra to play the Star Spangled Banner, at a recent concert here, the Providence police commission has issued a rule that the anthem must be played by all theatre orchestras and the stars and stripes displayed in each theatre.

ANOTHER SPANISH REVUE IS DUE

Negotiations are now in progress with a syndicate, now in process of formation, for the production of "La Rose de Granada," another Spanish musical revue. with L'Argentina as the featured player. L'Argentina is at present the featured dancer in "The Land of Joy" at the Park Theatre.

SUNDAY DOESN'T AFFECT BUSINESS

ATLANTA, Ga., Nov. 11.—Despite the fact that Billy Sunday inaugurated a seven-week campaign here last week, the Atlanta theatres have been playing to a larger business during this period than ever before in the history of theatricals.

MEYERHOFF COMPANY SUED

A judgment of $119.91 against the Henry Meyerhoff Amusement Co., of 140 West Forty-second Street, was entered in the City Court last week in favor of W. Barsini, an acrobat, by M. Strassman, of 853 Broadway.

MINNEAPOLIS MANAGERS SUED

MINNEAPOLIS, Minn., Nov. 9.—L. N. Scott, Las Stafford and C. A. Niggermeyer are being sued by F. H. Stinchfeild, who claims they misappropriated $2,647 worth of scenery for their own use. He wants payment.

NEW HITCHCOCK OPENING SET

The new Raymond Hitchcock musical comedy, with the Dolly Sisters and Sam Bernard in the cast, will open at Atlantic City December 31st. The name of the piece has not yet been selected.

FILMS TO HALT SALARY CUTS ON PLAYERS

MANAGERS FEAR LOSS OF STARS

Despite the fact that many managers have contemplated cutting the salaries of actors fifty per cent., in order to lower expenses, new developments make it practically certain that no such step will be taken. If the salaries were cut the motion picture manufacturers would instantly seize the players released, many managers have concluded.

A remarkable dearth of men in motion pictures, caused by the draft, makes the field particularly lucrative at this time, and several manufacturers are reported to have said they would pay any amount to get the right people. If the salaries were cut it would be principally stars and leads who would be affected, and these would find pictures waiting for them with open arms.

The plan to cut the salaries was brought up last week, and seemed to find general favor. Considerable excitement was caused among the performers when the news reached them, but this gave way when the picture situation became known.

Managers have suffered greatly on account of bad business during the past few weeks, and the salary-cutting project was the only practical plan of decreasing expenses that offered itself. War taxes, high food prices, the instalment plan of buying Liberty bonds, and other adverse circumstances are blamed for the bad business.

HAVLIN SUED BY CHURCH

CINCINNATI, Nov. 8.—John J. Havlin, owner of the Grand Opera House, was named in an injunction suit to-day filed by representatives of the People's Church. The church wants the court to compel Havlin to permit the use of his theatre on Sunday afternoons for meetings. They claim a contract exists. Havlin forbade their using the theatre after the sensational kidnapping and horsewhipping of Herbert S. Bigelow, head of the People's Church. He claims that unpatriotic utterances were made during the meetings.

RENSSELAER THEATRE TO REOPEN

RENSSELAER, Ind., Nov. 12.—This town will be on the theatrical map once more when, on January 1st, the old Ellis Theatre will re-open its doors to road attractions. The house is being rebuilt from front to back wall and nothing will be spared in making it one of the best theatres in northern Indiana. It will be known as the Playhouse. Being such a short distance from Chicago, the house was always a good first night theatre until recent years.

KIRK TO RECEIVE TESTIMONIAL

PITTSBURGH, Nov. 12.—Thomas F. Kirk, for many years manager of the Nixon Theatre here, is to be the recipient of a testimonial performance to be given by his friends and associates on November 23. Kirk is now an invalid and in need of aid, and his associates desire the co-operation on his behalf of the hundreds of managers and players who have worked with him. Remittances may be sent to H. A. Boschert, Davis Theatre Building, Pittsburgh.

PAY $1.00 FOR 90 PENNIES

ATLANTA, Ga. Nov. 12.—The theatres here have been oblidged to pay $1.00 for 90 pennies owing to their scarcity due to the Theatre Ticket Tax. There are never many pennies in circulation here at any time, and the demand is now greater than the supply.

POLI'S SON ENTERS SERVICE

HARTFORD, Conn., Nov. 10.—Edward, only son of L. B. Poli, the vaudeville magnate, is now a member of the United States Secret Service, stationed at Boston.

"SKY PILOT" READY FOR N. Y.

"The Sky Pilot" closed a successful Canadian tour in Winnipeg, Manitoba, last Saturday and made a jump direct to this city to prepare for its New York opening the latter part of this month. The play is founded on Ralph Connor's two novels, "The Sky Pilot" and "Black Rock" and the dramatization is the work of George H. Brennan and Frank Mandel. The company includes Ernest Anderson, Eddie Heron, Marion Ruckert, Allen Murnane, Louis Leon Hall, Edwin Caldwell, Isabelle Winlocke, Joseph Lawrence, Theodore Kehrwald, Harry D. Southard, Elza Frederic, and Howard Boulden.

"THE KING" OPENS NOV. 20

Leo Ditrichstein, in the Caillavet, de Flers and Arene comedy, "The King," will open at the George M. Cohan Theatre on Tuesday night, November 20. In his supporting company are Fritz Williams, A. G. Andrews, Robert McWade, Ben Johnson, John Bedouin, William H. Powell, Walter Howe, Phillips Tead, Betty Callish, Dorothy Mortimer, Miriam Doyle, Ruth Kuerth, Cora Witherspoon, Pauline Smith and many others.

MRS. EDDIE FOY IN NEW MEXICO

ALBUQUERQUE, N. M., Nov. 12.—Madeline Foy, wife of Eddie Foy, who is seriously ill, and has been in Colorado Springs for several weeks under the doctor's care, has been brought here by her son, Bryan, who will remain with her. Next week Bryan will take his mother to Los Angeles, where she will spend the Winter.

AKRON TO HAVE NEW THEATRE

AKRON, O., Nov. 10.—This city is to have a new playhouse to be known as the Hippodrome and run in connection with the Hippodrome Arcade. It will be completed in about ten months and will have a seating capacity of 3,100. Vaudeville will be played and L. O. Beck will be the manager.

"BOOMERANG" ACTOR WEDS

Gilbert Douglas, of "The Boomerang" road company, was married last week to Elizabeth Dudley, of Elkton, Md. Douglas is an English actor, and has been in this country for twenty years. The young lady is not a professional.

WILL REMAIN IN FILMS

Marguerite Clark has issued a violent denial of the statement that she intended to give up pictures and go back to musical comedy work. She says that she intends to remain in pictures indefinitely.

DETROIT HOUSE OPENS

DETROIT, Mich., Nov. 9.—The Arts and Crafts Theatre has been opened for the season with four new short plays called "A Sunday Morning," "The Doorway," "The Drums of Aude," and "Nettie."

LOWERS PRICE TO BEAT TAX

HUTCHINSON, Kan., Nov. 8.—The management of the Pearl Theatre has reduced the price of admission from ten to five cents. The change makes the Pearl exempt from the Theatre Ticket Tax.

LONDON LIKES "THE 13TH CHAIR"

LONDON, Eng., Nov. 10.—"The 13th Chair" has caught the fancy of the London public. Mrs. Patrick Campbell has scored a pronounced success in the role of Mme. Le Grange.

CONRAD NAGEL

Conrad Nagel, whose picture appears on the cover of this week's CLIPPER, is one of the most popular of the younger leading men. He is at present appearing in "The Man Who Came Back," with Mary Nash. The company is now playing in Chicago.

He was in A. H. Woods' "Parlor, Bedroom and Bath," and in "A Man's Home" making one of his most conspicuous successes in the road company of "Experience," where he played the leading role of Youth. He also followed Otto Kruger in "The Natural Law." Mr. Nagel is under exclusive contract to Chamberlain Brown.

VAUDEVILLE

CHARGE SILVER TOOK ILLEGAL COMMISSION

HELD FOR SPECIAL SESSIONS

Al Silver, who occupies desk room in one of the Putnam Building offices, was arrested last week, charged with conducting a booking agency without a license. The case was brought into the Seventh District Court, and he was held for Special Sessions. He is now out on five hundred dollars bail.

The complaint against Silver was brought by Thomas Evans and Mrs. Raymond Gilbert, who allege that Silver promised to book their act, "Squaring It Up," at a house in Amsterdam, N. Y. They gave him twenty-five dollars more than the legal agent's fee, they state. After they had paid him they declare the bookings were not forthcoming.

James S. Kleinmann, attorney for the Bureau of Licenses, then looked into the matter and prosecuted the case, which was presented before Judge McQuayde.

This is the second booking agent case to go to Special Sessions. William Thompson some weeks ago was charged with a similar offense, and a fight was made to carry his case into Special Sessions, where he was tried and fined fifty dollars.

MRS. TOM THUMB PLANS TOUR

PROVIDENCE, Nov. 10.—Countess Magri, better known throughout the world as Mrs. Tom Thumb, who recently celebrated her seventy-sixth birthday at her home in Middleboro, Mass., is again hearing the call of the footlights and is preparing for a "farewell appearance" during the coming season.

The Countess has been active in war charity work for the past year, frequently throwing open her house to visitors and displaying her great collection of autographed photographs and curios for a small sum, which she donated to war relief funds. She also has knit socks and other garments for the boys in camp.

MANAGER CHANGES JOBS

PROVIDENCE, R. I., Nov. 10.—"Wall" Part, manager of the Emery theatre for the last three years, has resigned to become manager of the cabaret at the Hotel Dreyfus. He will organize a company of singers, dancers and specialists, with a premiere performance Nov. 19. Mr. Part was also formerly in the Scenic Stock company, with Martin R. Toohey, manager of Emery's Majestic theatre.

PHIL DORETTA GETTING WELL

READING, Pa., Nov. 10.—Phil Doretta, the comedy acrobat, is in his fifth week in the Homeopathic Medical and Surgical Hospital, here, recovering from injuries received in falling down a flight of steps. He is well on the road to recovery and will be able to leave the hospital in about two weeks.

TOM WATERS WELL BOOKED

LONDON, Eng., Nov. 6.—Tom Waters is booked up to December 1918 in his popular playlet "Father and Son." He has been appearing in the halls here since last January and is an established favorite. Edward Morris is appearing with him in the sketch.

MANAGERS TO TENDER BANQUET

Pat Casey and J. J. Murdock will be guests of honor of the Vaudeville Managers' Protective Association at a banquet to be given on Sunday night, December 9th at the Plaza Hotel.

ACTS ON BILLS CHANGE

Gene Greene could not make the train to Pittsburgh last Sunday night and lost the week. Moran and Wheeler left Monday afternoon to fill up the bill.

Rockwell and Wood could not open at the Colonial Theatre last Monday on account of the loss of George Rockwell's voice. Dugan and Raymond replaced them.

Cummings and Shelley did not open at the Maryland Theatre, Baltimore, Monday, because Miss Shelley left the act suddenly, going to her home in Chicago.

Skipper and Kastrup are an added feature to the bill at the Eighty-first Street Theatre the last half of this week, replacing an act booked early, but which could not get its scenery in time to make its first local showing. Skipper and Kastrup, however, are going to show a new act at this engagement.

DRAFT SPLITS ACT AGAIN

DES MOINES, Nov. 11.—The "Maryland Sisters" are again in hard luck through the working of the draft law.

Six weeks ago, the war measure took Charles Frink, who works with them and sent him to Camp Dodge to train for the defense of the flag. Undismayed, however, the girls hustled around and signed Chester Chandler to replace him and thought that all was well.

Last week, though, the draft took Chandler and he is now at Camp Houston, with the result that the act is tied up and looking for a new partner with the hope that the war measure will not again interfere.

ELSIE JANIS DENIES REPORT

Elsie Janis has issued a statement in which she says that she will not appear in the London production of "Pom Pom," as had been announced, but has signed contracts to star in a new production written by C. Haddon Chambers.

A controversy over this had arisen, as Henry W. Savage denied the report that Miss Janis was to appear in "Pom Pom," saying that he intended to put Mizzi into the piece. Miss Janis' statement that she has other plans all the time clears up the atmosphere.

FAY WILL CELEBRATE

PROVIDENCE, R. I., Nov. 13.—Fay's theatre will be one year old next Monday and Manager Edward M. Fay is preparing an all-star bill to celebrate the event. When Fay assumed control of the theatre, it was devoted only to pictures and audiences were small. Vaudeville was added against the advice of many other managers, but has proved to be a money maker, despite their dire predictions.

PICKENS MAKES HIS "COME-BACK"

Arthur Pickens, who played the "villain" in the original "Potash and Perlmutter" production, and who was seriously injured in an automobile accident in San Francisco three years ago, will make his "come back" to the stage in an original sketch for vaudeville entitled "Their Wedding Day," by Franklyn Ardell.

GIVES ALL CHILDREN BILLS

LOS ANGELES, Cal., Nov. 7, 1917.—M. A. Hamburger, a local theatrical man, has donated his theatre for the use of youngsters who have talent, and is presenting an all children bill every Sunday.

HERBERT HAS NEW SKETCH

ALBANY, N. Y., Nov. 11.—Hugh Herbert will appear here this week in a new sketch called "The Lemon," of which he is the author.

MILES BOOKS "BEAUTY" SKETCH

"Beauty Is Only Skin Deep," an offering of the Samuels Producing Co., left last week for the West for a three weeks' engagement on the Miles Circuit.

AGENTS CLAIM FIVE PER CENT. TOO SMALL

TO ORGANIZE PROTEST

On the grounds that the legal five per cent fee is too small to make a living wage, many of the small time agents are said to be in the process of forming an organization to ask that it be raised.

Under the laws of the State, any agent who receives more than five per cent of the salary paid the actor is liable to prosecution. Several cases of this practice have already been uncovered.

The legitimate agents have no intention of breaking the law, but they feel something must be done. If plans now on foot are carried out, a protest committee will go to Albany and endeavor to influence legislation in their behalf.

When there are plenty of acts suitable for booking, the five per cent is sufficient, for, by putting out several turns the agent can make a fair living. But the present scarcity of good acts makes the agency situation precarious. They claim it is impossible to get hold of enough acts to make their commission reasonable.

Just when the discussion and planning will bring about the proposed action is not known, but on reliable information it seems that next week should bring developments.

PROCTOR CORPORATIONS END

ALBANY, Nov. 12.—The F. F. Proctor's Theatrical Enterprises filed certificates of dissolution for five of its corporations with the Secretary of State on Saturday. Each was reported as having no liabilities.

The five concerns involved were incorporated three years ago, together with some thirty others, for the purpose of building, buying and promoting theatres and enterprises. The others have been active since, but the ones mentioned have never been made use of.

The corporations, which were capitalized at $50,000 each, are F. F. Proctor's 125th Street Properties Company, 28th Street Properties Company, of New York City, Leland and Grand Properties Company, of Albany, and the Troy Properties Company.

Frederick F. Proctor, Jr., George E. Wallen and Lester H. Riley, of New York, are named as the principal stockholders.

NEW CHOOS ACT NEARLY READY

George Choos has in preparation a new musical tabloid to be called "Rose of the Harem," which will be ready for opening in about three weeks. A special set by the Ackerman studios has just been completed, and the act is to be done on a big scale. The cast contains twelve people.

The book and lyrics were written by Darl McBoyle, and the music by Walter Rosemont.

PARSON AND DANCERS ON BILL

MEMPHIS, Tenn., Nov. 10.—Vaudeville people here are commenting upon the high degree of variety now found in vaudeville programmes for, on the bill here next week will be the Rev. Frank Gorman, in his song and talk, and the Gertrude Hoffman dancing act, two different efforts which, a few years ago, would have been considered impossible to play upon the same bill.

"MEN HATERS' CLUB" REHEARSING

The Samuels Producing Co. has put into rehearsal a one-act musical comedy entitled "The Men Haters' Club," by Tom Van. The act requires nine people, three principals and a chorus of six.

J. J. MURDOCK IN CINCINNATI

CINCINNATI, Nov. 12.—J. J. Murdock stopped off here this week in order to look over the progress of the new Palace Theatre now being constructed. He does not anticipate any delays brought about by the new war order, which prohibits the use of open cars for transporting theatre building materials.

MICHAELS PLACES ACTS

Joe Michaels has just placed a number of acts on Loew time. All of them open out of town, and will be seen in New York during the winter. Some of them are: Wolford's Dogs, Bertha Creighton and Company, the Three Peronees, Herbert Dennis, and Ed. and Lottie Ford.

DARLING OPENS TEA ROOM

Al. Darling, at the Colonial Theatre, last Monday opened a tea room in the rear of the balcony and is serving tea to those who care to indulge. The men can also use it for smoking. At the Monday matinee the room was well patronized.

BENNY DAVIS IS MARRIED

Benny Davis, one of the singers with the Blossom Seeley act, was married last Monday to Sadie Hirschfield, formerly one of Wm. Fox's secretaries. Rube Marquard and Blossom Seeley were witnesses to the ceremony.

BUSH REHEARSING NEW ACT

Phil Bush has in rehearsal "The Midnight Review," with a cast of nine people and a special set. The act is to open around November 19th. It is on the minstrel order, with white face singers, however.

ACT HELD OVER

ROCHESTER, N. Y., Nov. 12.—Cecile Paquin, the artist's model who, with her sister does a posing act, was held over for the last half of last week by the management of the Family Theatre.

"LEVITATION" TO OPEN

Jack McGee and Ben Lodge open next week in their new act, which is called "Levitation." They expect to be in New York a week or so later. The act was produced by Billie Burke.

ZISKA AND KING BACK

RACINE, Wis., Nov. 12.—Ziska and King, who have just returned from Europe, are now playing the W. M. V. A. time, and intend to return East next Summer, for the first time in eight years.

HAS THREE NEW TABLOIDS

M. Thor has three new acts opening in New York shortly. They are "Hello Egypt," "The Art Studio," in which Eva La Rue is featured, and an untitled act starring Dorothy Raymond.

FOLLY, BROOKLYN, REDECORATED

The Folly Theatre, one of the Fox houses in Brooklyn, has been completely repainted and redecorated. Mr. Lipkowitz, the manager, has just completed the job.

POWERS TO ENTER VAUDEVILLE

James T. Powers, well-known comedian, will make his vaudeville debut next week in Cleveland. He will do a single.

DANCERS RE-PLAY ORPHEUM

The Morgan Dancers will begin a return date over the Orpheum Circuit at the Palace, Chicago, on November 25th.

LULU BEASON HAS NEW ACT

Barney Gerard is now arranging a new vaudeville act for Lulu Beason, which will open this month on the United Time.

PERFORMING DOG DIES

LOS ANGELES, Cal., Nov. 7, 1917.—"Snoozer," a performing canine of the team of Meredith and Snoozer, is dead.

VAUDEVILLE

SHOW REVIEWS

(Continued on Pages 8 and 33)

PALACE

Elsie Janis is the drawing attraction this week, and the house was packed to see one of the fastest running shows possible. She offered her routine of imitations, starting with a war song as sung by Ethel Barrymore, Sam Bernard, Sarah Bernhardt, Eddie Foy, George M. Cohan and Harry Lauder. The rope imitation and chatter of Will Rogers and his impersonation of Fred Stone in a rope dance followed, after which she finished her act to very big applause, singing Charlotte Greenwood's semi-comedy number, and doing her special side kick dance.

Miss Janis was compelled to respond with a speech before she was allowed to depart.

The Nat Nazarro Troupe, billed as "Versatility," opened after the pictures and scored a big hit. This act is more fully reviewed under "New Acts."

Stanley and Burns are two young chaps who offer a soft-shoe dancing act which is entirely different. They have their own special drop and dress in evening clothes, opening the act with a good song, and then going into a routine of special team dances. The music in the act is very good, and the fact that there are no solo numbers further enhances the turn.

Ray and Gordon Dooley occupied the third spot with the same arrangement of skips, slides, falls and songs as before, excepting some new and nifty wardrobe worn by Miss Dooley. From the opening proposal to the finishing imitation of a cabaret, the act held attention and furnished laughs. They were really the laughing hit of the show. Miss Dooley is still doing her "boogie man" song.

Joe Cook returned with practically the same act he has done heretofore, excepting that he introduced a tiny curtain on which was painted "asbestos." He imitates a magician, a musical act, a ventriloquist, sings a song, juggles a few clubs and does a pantomimic finish of a Scotchman nearly paying for a drink.

Sallie Fisher and her vaudeville gem "The Choir Rehearsal," paying her third visit to this house, was a welcome feature, which scored all the way. The story of the girl who had to be prayed for was a treat, and her supporting company is entitled to a word of praise for the manner in which its members handled the dialogue and put over the comedy situations. Miss Fisher was in excellent voice, and her rendition of a special number was appreciated thoroughly.

After intermission, L. Wolfe Gilbert and Anatol Friedland offered their specialty. The act remains practically the same, excepting one new ballad and a new nut song. A girl sang from a box during the two choruses of the new ballad which judging from its enthusiastic reception will soon be another song hit to their credit.

Beatrice Herford, in her second week at this house, was a laughing hit with a new line of sure fire material, put over as only she knows how. She presented an impersonation of a matinee girl and a girl at the counter of a five and ten cent store. She wore a beautiful new gown and the act reecived long and well merited applause at the finish.

Elsie Janis followed with her impressions of different stage folk singing patriotic numbers, scoring the hit of the bill.

In the closing spot, Albert Le Roy presented his novel act entitled "Makers of History," in which various men and women pose on pedestals, representing a series of people who really have made history. The poses of Thomas Edison, the Lafayette group, Theodore Roosevelt and several others, leading up to our present President, Woodrow Wilson, were exceedingly well done. The posing is worthy of more than passing comment, especially the fact that all are done in what appears to be white marble, the clothes are draped properly and the entire execution of the act bespeaks class and showmanship. S. L. H.

RIVERSIDE

La Veen and Cross, in Roman gladiator attire, opened the bill, and after going through a short routine of acrobatics, did a number of burlesque strong-man stunts. The men perform the tricks cleverly, and as a result got many laughs.

Lou Lockett and Jessica Brown, in a singing and dancing skit, followed. Like most dancers, their singing amounts to but little, but right there the comparison ends, for if there is a better team of eccentric dancers in vaudeville, it has not been seen by this reviewer.

Critics of animal acts will never say that Meehan's dogs perform their clever tricks through fear of punishment, as they go through the entire act with a display of keen enjoyment. The leaping hounds do some wonderful work which makes a strong closer for an act that is away out of the ordinary.

Mr. and Mrs. Jimmie Barry's sketch "The Burglar" opened with a laugh and radiated comedy throughout. Barry in the role of the correspondent school burglar and detective is doing some fine work, and gives an excellent impersonation of the rube who, on a visit to the city, tries to convince every one that he is a "wise guy." He is ably supported by Mrs. Barry.

Elsie Janis, who is also playing at the Palace this week, was on early, and closing the first part of the bill scored a hit which was little short of sensational. She gave imitations of Ethel Barrymore, Sam Bernard and Sarah Bernhardt singing a war song, and finished with one of Norah Bayes and George M. Cohan singing "Over There."

A new imitation, particularly good, is that of Harry Lauder singing the "Smile" song from "Soldier Boy," while that of Will Rogers, with the rope, is familiar to all vaudeville patrons.

Violinsky, with his violin and piano selections, started the second half off finely. He plays both instruments well, and has selected a repertoire which is pleasing. He seems to have given more thought and study to the acquiring of a brilliant technique on both instruments rather than to tone production which, while it furnishes a surprise to the ear, is apt to become tiresome.

Bessie Clayton, who in her "Intimate Dance Revue of 1917," is presenting a new and pretentious dance offering, was handicapped on Monday afternoon by the non-arrival of her scenery. The act, however, was presented with one of the attractive house sets and went over so well that the absence of the scenery caused no comment. The offering will be further reviewed under "New Acts."

Ray and Gordon Dooley have been seen around the local big time so often that their entire act is familiar to the majority of patrons at every performance, yet the clowning of this clever couple is so well done that it never fails to amuse. Gordon is doing all his slipping and sliding stunts with a dozen or more comedy falls thrown in for good measure. Ray has put the "Spooky Moon" song back in the act, which scored a big hit.

"The Children of Confucius" is the billing of Miss Dong Fong Gue and Harry Haw, who offer several songs and dances. The singing is the weak portion of the act, so weak, in fact, that its entire elimination should be seriously considered. While it is interesting to hear the Chinese conception of American songs, it scarcely makes up for the unpleasant sensation aroused by listening to two people who persistently sing off the key, and that is just what this couple do.

Their dancing is well executed, and is the only portion of the act that attracted favorable attention. W. V.

COLONIAL

An anniversary bill, consisting of eleven acts, that included favorites of long standing, was offered to Colonial patrons. Many were received most cordially.

The show opened with Pathé News, followed by the Gliding O'Mearas, who completely stopped the show after displaying an assortment of popular and ballroom dances. The clever pair never worked better and their endeavors were rewarded by the audience, who responded with great applause. One member of the team was compelled to make a speech before the audience would permit the pair to retire. They should have held down a better spot.

Ethel Arnold and Earl Taylor followed and offered an act called "Put Out." Miss Arnold carries the act along, while Taylor accompanies her at the piano. More dialogue should be indulged in.

At present, the act is topheavy with songs and only a thread of the story is left. Miss Arnold's voice contains little quality. However, they received a good hand at the finish.

Sig. Franz and company, consisting of four assistants and a pretty girl named La Petite Violet, who does solo riding on a bicycle, came next. Freak wheels of all descriptions were on view, getting a number of laughs, and the riding of Franz on the unicycle came in for a good hand. A bed built on wheels is brought to view, and on the back of it was a receptacle tied to one of the posts. This piece of business will surely be condemned by managers.

Leo Beers put in an appearance next to deliver one of the classiest "singles" in vaudeville. Beers' whistling solo won a big round of applause, as did his songs and piano playing. A new version of the "Piano Story" was nicely received. Beers showed a heap of class.

Rube Marquard and William Dooley, assisted by Helen Clement, proceeded to entertain with a bunch of foolery that hit the mark. Dooley fell all over the stage. Miss Clement appeared too confident, but put over her song well. The Trio was applauded heavily.

Closing the first half came Nonette, in a violin and singing specialty. The stage setting is beautiful, and Jerry Jarnagin capably assisted at the piano. Miss Nonette sang well and played the violin to the liking of all.

After intermission, McMahon, Diamond and Chaplow opened with a number, and then went into their well known "Rag Doll" bit. Diamond offered his wonderful dance next, in which he introduced steps that almost brought down the house. The trio finished with a song and dance to a good hand. Lyons and Yosco came next with their familiar instrumental and singing offering. Lyons' harp solo is a classic. The boys sang old and new songs, harmonizing to perfection.

Dugan and Raymond and their flip-flop auto were well received. Dugan got numerous laughs with the aid of the machine that does not behave. They also went off to a good hand.

Then came the Colonial favorites, Pat Rooney and Marion Bent, in a new act entitled "Up Town." There are some bright lines, capably read by the principals, who also sing and dance like the artists they are. Rooney's sand dance was a masterpiece, while beautiful Miss Bent never looked better, sporting two new costumes. The business with the stage hands could easily be eliminated, as it has a tendency to take the class away from the act. They responded with a speech, and went off one of the hits of the show.

Burdella Patterson closed with a posing act, keeping many seated while the pretty poses were on view. J. D.

ROYAL

An all-comedy bill, surrounding Harry Fox with names like Mason and Keeler, Kalmer and Brown, Browning and Denny and Ed. Morton is packing the Royal this week. The show is a fast running affair, without a chance to sag after it once gets started and it certainly was started right with Derkin's Dogs in the third spot.

The Geralds, billed as "Gypsy Serenaders," opened in good style and are fully reviewed under New Acts.

Ed Morton was programmed for the second spot, but the bill was shifted, allowing Harry Anger and the King Girls to take the spot. Morton went up to the number four spot. The Anger-King Girls' act is reviewed under New Acts.

Ed. Derkin offered his animal frolic, "Dogville on a Busy Day," in number three spot, to the crowd, which enjoyed the quaint antics of the dogs and several monkeys that cavorted about the stage, going through an intricate routine of tricks. The animal act was highly appreciated and came in for a big share of well merited applause.

In the next spot, Ed. Morton picked up the show and started things going in good style with a character song which had all the snap necessary to get things started right. He then sang four more songs in rapid succession and closed his act with a new nut number which scored a hit for him. As a single entertainer he has the class and ability to make any ordinary song a production number.

Homer B. Mason and Marguerite Keeler, assisted by another man, put over Porter Emerson Brown's classic vaudeville turn, "Married," in excellent style. The act was a big laugh winner and the situations and lines were finely handled by the principals, while the story and special setting won for this act the title of vaudeville's one best bet when looking for a real comedy sketch. Many comedy sketches have been seen at this house this season, but this one stands out like a light house on a stormy sea.

After intermission Jessie Browning and Jack Denny had things their own sweet way with their comedy skit, entitled "Back Again," which gave Miss Browning ample opportunity of winning for herself an especial niche in the hall of fame of female nut comedians. Her rendition of a rube number and a kid song proved to be real artistic gems, and Jack Denny's solo song was roundly appreciated, not forgetting his excellent piano solo. Browning and Denny have a sure fire act which deserves the spots and billing wherever shown.

Bert Kalmer and Jessie Brown next followed with their novel singing and dancing production, called "Nursery Land," which is a typical Kalmer and Brown act and which won all the way from the time the baby was put to sleep to the "Jack and Jill" song at the finish. The special setting, lighting effects, songs and lyrics are splendidly handled, and the trick stunts, with the introduction of the characters from the pages of a baby book, brought this act into the hit class in an easy manner. Both Kalmer and Miss Brown are dancing finely and singing in good style.

Harry Fox, assisted by the entire stage crew, was a riot of laughter. Fox has conceived a new wrinkle in introducing his vaudeville skit, and, with his inimitable manner of rendering songs, radiant personality and clever quips, was another sure fire comedy hit. Fox is now on the right road for the best vaudeville can offer and he fully deserves admiration and applause.

The Aerial De Groffs have an act the routine of which has been seen several times before. It is better dressed now, however. The man and woman work fast and do several good stunts on the rings and trapeze, but it seems to the reviewer that these acts are all of the same variety and might be dressed a trifle differently than the plain white tights.

S. L. H.

VAUDEVILLE

FIFTH AVENUE

There was little comedy on the first half bill at this house and as a consequence little laughter at the Monday afternoon show. There were, however, several meritorious acts on the program which won recognition.

Mabel Burke was first on after the pictures, and was heartily applauded for her rendition of a patriotic song.

Frisco, who bills himself as "The Wizard of Syncopation," lived up to his billing and easily earned an encore. He performs on a xylophone, and is certainly master of that instrument. He opened with a popular number and followed with a selection from "Tales of Hoffman," a medley of popular numbers, and, for the encore, rendered another of the popular class.

Rialta McIntyre and company presented a very elaborate act, entitled "Inspiration," the feature of which is a series of living pictures. Miss Rialta is assisted by four men, two of whom play speaking roles. Two appear with her in the pictures, which are set in a large gilt frame back stage.

The scene of the act is laid in the studio of an impecunious artist, and the sketch deals with his owing of eleven dollars back rent. The janitor tries to collect it. This furnishes the subject for the comedy, and is continued through the act, and with three songs is used to give Miss McIntyre time to make her changes.

There are seven pictures shown, which are an old-fashioned girl, a Broadway girl, a group with a girl, a soldier and a sailor, two showing a Red Cross nurse, a group with a soldier, a sailor and a Red Cross nurse, and a modern girl. The latter steps from the frame and proves to be the artist's sweetheart.

It is a very elaborate act, but is not well constructed, and much of the material is therefore wasted. The pictures are splendidly done, and, by doubling their number and eliminating the sketch, Miss McIntyre would have a better vehicle than she now has.

Browning and Deane, two men, one white and one black-face, appeared as "The Cabby and the Swell," with comedy talk as their only material. The man in burnt cork makes a first-class darkey. His dialect is good and he puts his stuff over well. His partner does the straight. They scored a good sized hit.

"Cheyenne Days" had a splendid spot on the bill, and received its full meed of approval. Like good wine, this act improves with age.

Janet Adair, assisted by Miss Adelphi at the piano, won well-deserved success, in one of the neatest and best piano songalogues before the public. Miss Adair "talks" her songs, and gets a lot out of the four she renders. She also recites "Hello, Jim; Hello, John!" and in this shows why she is able to put her songs over with the effect she does. Miss Adair has personality, temperament and ability and, possessing these, it is little wonder that success is her portion. Miss Adelphi lent good assistance. She is a capable pianist and also possesses a pleasing personality.

Hugo Jensen presented "Fashions a la Carte," in which he drapes dresses on five young women assistants. He adds a patriotic touch to the act by draping his last model as the "Goddess of Liberty."

Eddie Borden and Sir James A. Dwyer, in an act composed of comedy talk, singing, dancing and piano playing, scored the big hit of the bill. Borden is very versatile. He is a really funny comedian, a capital imitator, an unusually excellent dancer, and, from the few bars he played on the piano, showed himself to be a good pianist. His imitation of Bert Williams singing one of his own songs about a crap game was markedly good. Dwyer is also a good entertainer and is a first rate foil for Borden.

The Misses Chalfonte presented an elaborate dancing act, with four special sets.
(See "New Acts.")
E. W.

AMERICAN

A well arranged bill was offered he first half of the week.

Dave Wellington and Sylvia opened with a comedy juggling act. Wellington is an expert in his line. He juggles balls, marbles, hats and other articles in a manner that brings him applause, while his comedy work gets him laughs. Sylvia draws a picture in crayon and proves herself to be an artist. The act was well liked.

Overholt and Young, man and woman, followed with a song and dance offering. They opened with a song, and went into a dance. Then the man clogged it a bit, after which his partner rendered a patriotic song. They finish with a song and dance.

The Three Rozellas, two men and a woman, presented an A-1 musical act. For an opening they rendered several popular airs—the woman with a harp, one of the men with a violin and the other with an instrument similar to a saxophone. This they follow with a flute and two violins, each playing a different air. The woman then renders a harp solo, and they finish with harp, violin and saxophone. They have selected a fine repertoire of classical and popular selections excellently suited for vaudeville.

May Elinor and Violet Carleton captured a good sized hit with their "nonsensical nonsense." They have a good line of comedy talk, which they put over well. One of the team does some capital imitations, and the other is a good comedienne. They open with a song, then give a little talk, then another song, more talk and finish with a song. They were so well liked that they were called upon to supply an encore.

"Miss Hamlet," a musical travesty on Shakespeare's immortal tragedy, closed the first half of the bill. It is a clever, well written travesty, contains witty lines and gives the melancholy Dane play many an unlooked for twist which brings laughs. Eleven persons are in the company, and the characters brought out are Hamlet (played by a woman), Ophelia, the King, the Queen, Polonius and the ghost. There is also a chorus of five girls. In the skit Hamlet asks his mother to get him an audience with the King, and when he arrives the ghost comes in drunk and kills the King by breathing on him. Then comes the finale, in which the entire company join in a song and dance. It is one of the best things of its class seen hereabouts and should have little trouble in getting bookings. It was a big laughing hit on Monday night.

Following the intermission Marsella Johnson, assisted by a man at the piano, rendered four songs and won much applause. Her assistant offered a piano solo to applause.

"Lulu's Friend," presented by a man and three women, followed. The scene of the skit is laid in a boarding house. One of the girl boarders has received a ring from a young man, and believes herself to be engaged to him. She plans a little engagement party, but when he arrives he tells her he is not of the marrying kind. In spite of her pleading he will not relent, and the girl is heartbroken.

The act is founded on a good idea, but is not as well worked out as it might be, being crudely written. The best work was done by the woman playing the landlady, who gave an excellent character bit of the subdued Irish biddy type. The others did fairly well.

Murray Livingston presented his skit "The Dreamer," in which he gave character portrayals of an Italian, a "souse," a Jew and a miser. He scored heavily, and was recalled several times.

Margaret and Hanley closed the bill with their acrobatic novelty. The woman of this act is strongly built and acts as the understander. They did a number of hand stands and lifts and were well received.
E. W.

ORPHEUM

With Blossom Seeley and Lucille Cavanaugh dividing head line honors and Belle Baker held over for the second week, the patrons of this house witnessed one of the best shows ever seen in Brooklyn.

The "Three Jahns," dressed in naval uniforms, opened and offered a clever balancing act, which is mostly all head to head perch work and ran along smoothly from one trick to the other.

Following were Joyce, Weston and Moran, a corking good singing and dancing trio with a very good pianist who accompanied them in all their numbers. They started their act with a song and dance followed by a piano solo, and after one or two other numbers, finished with an old-fashioned cake walk. The act moved along at great speed with the dancing the feature.

The third spot on the bill was held by Charles Grapewin and Anna Chance in "Poughkeepsie," their side-splitting sketch with new gags that were timely. The one about saving the lump of sugar was a sure laugh winner. The punch of the act is at the finish where Grapewin expects a telegram calling him away, and instead it carried a message to stay at home and help his wife with the house work.

Belle Baker in a new repertoire of songs stopped the show. After singing seven, she had to give two request numbers and could have sung several more had she cared to, but contented herself with a gracious "thank you" speech.

Lucille Cavanaugh, with Frank Hurst and Ted Doner, closed intermission and was given a great reception. Miss Cavanaugh is doing the best dancing of her career and her numbers, in which she dances alone and with her partners, were greatly applauded. A good bit of the act's success is due to Ted Donre's eccentric dancing, which is one of the best bits seen in a long while.

Jim and Marion Harkins opened intermission with their comedy skit. For their first number they sang and danced, after which Jim did a short monologue in which he jollied the different artists on the bill. They sang two more songs and closed with a southern melody which put them over great.

Blossom Seeley, assisted by her five entertainers, scored a big success. New wardrobe has been added to the turn since last seen. She starts the act with a southern song in which she is assisted by her entertainers, and, after doing three or four numbers they finish with a Hawaiian song and dance by Miss Seeley.

Rube Marquard and William Dooley, assisted by Helen Clement, offer the same act which the three Dooleys were doing. The turn opens with a camp scene and Rube does a fairly good straight. But it seems as though his hands are continually in his way. The part of the act in which he impersonates a woman and Dooley takes the falls was the big hit of the act. Miss Clements deserves a word of praise as she helps the act along with her singing.

Closing the show was Garry McGarry and company in "The Garden of Aloha," in which is told the story of Hawaii. They open with a man in the uniform of a United States Naval officer who meets a native girl and falls in love with her at first sight. The drop rises then and a hut is shown with the girl dancing, while five singing and mandolin playing men assist her. She then dances with one of the men which arouses the jealousy of the naval officer and he strikes him. A storm and the booming of cannon interrupt their dance and the officer leaves the girl to rejoin his crew on board the ship.
M. L.

CLOSE ST. PAUL DANCE HALLS

ST. PAUL, Minn., Nov. 9.—A law has been passed here requiring all dance halls open to the public to close their doors at ten o'clock every night.

CITY

The show at the City Theatre was a very short but entertaining one.

It opened with Gladys Taylor and Company, a very neat dancing team. Their first number was a dance by the three, followed by Miss Taylor, who does a dance on her toes. The man and woman of the company then did some ball room dancing which they put over to big applause and finished their act with the three of them dancing on their toes.

Jimmy Casson and the Sherlock Sisters followed and, after a little speech, in which they begged to be excused for appearing in their street attire on account of their trunks being delayed, opened with a song and dance. After that, Casson sang a Chinese selection that was put over very well. The sisters then did a song and dance number and the three finished the act with a soft shoe dance.

Jeanette Allan and Company presented a sketch which is part drama and part comedy. The turn opens with Jeanette Allan as the mother of a small boy whom she is teaching to be peaceful and loving. But he wishes to join the boy scout movement which is against his mother's wish. A physician friend then comes to tell her of his apopintment in the army and, at the same time, to propose marriage to her before leaving for the front. After a little talk, he persuades the mother to allow the boy to join the scouts and, after a second proposal, he is accepted and all ends happily.

Harry Tighe and Company held the next spot on the bill and, after a recitation he did a song and dance. The girl with him then sang a war song in rather good French. Tighe offered another song then in which he was accompanied on the piano by the girl. To finish the act, they rendered an operatic selection which went over to big applause.

The three O'Gorman sisters followed with their novel singing act. They opened with a war selection in which the sisters were dressed to represent the different departments of the national war service. Then a short solo on the cornet by one of the sisters was played so as to give the other two a chance to change their gowns. The two sisters then did a neat dance, followed by another solo and finished their act by playing a medley of popular tunes on the musical instruments.

Frank Fay and Company presented an act which had the audience laughing. He opened with a short monologue and, after a piano selection, told some jokes and closed with a song and dance.

The Wazaus Troupe, in which there are eleven members, mostly all Arabians, did the usual routine of all acrobatic acts and finished with each member of the troupe doing a different contortion stunt.

The feature picture was William S. Hart in "Hell's Kitchen."
M. L.

SOLDIERS SEE WOODS SHOW

FORT SHERIDAN, Ill., Nov. 11.—Despite the protest of the local Women's Purity League, the officers and men of the Training Station here saw "Parlor, Bedroom and Bath," which A. H. Woods sent complete from Chicago. The performance was given in the gymnasium, which is equipped with all the accessories of a theatre, and the place was crowded. The protest of the Purity League against the "desecration of the Sabbath" was met by Colonel Ryan and his staff by the retort, "You won't protest against the boys in the trenches fighting for your home on Sunday, will you? I thought not. Very well, then, we'll let them laugh a bit on Sunday."

FAY CASE POSTPONED

Francis M. Fay failed to appear last Saturday in the Special Term Part II of the Supreme Court to be examined in supplementary proceedings. His attorney appeared for him and asked for a postponement as his client was unable to be present.

VAUDEVILLE

NAT NAZARRO AND CO.

Theatre—*Palace.*
Style—*Gymnastic.*
Time—*Twenty minutes.*
Setting—*Full stage, parlor.*

The new offering of Nat Nazarro and Company could not be billed as formerly, "The Acme of Athletic Artistry," because in this act "Versatility" is really paramount, which is the way the act is programmed.

At the opening, three men and a woman, wearing an abbreviated skirt, are seen. They start with one of the men, who is really a boy, doing some pantomime with the girl and a bottle. Then the other two men offer a fast routine of ground tumbling. This starts the crowd applauding. The clean lifts between Nazarro and the boy next were shown and the applause was kept up. The third man, a ground tumbler, offered some fast flip flops. A line of comedy in the way of talk was next introduced and it led up to the woman playing the piano, the boy playing the 'cello and Nazarro the violin. Two numbers were rendered in fine style and were roundly applauded.

The boy next stepped out and sang a popular rag song which went great. He then stepped into an eccentric dance which brought down the house in the way of applause and, considering this act was in the opening spot, it certainly was going some. A one arm lift was a revelation, but was cleanly accomplished by Nazarro and the boy without any stalling. The ground tumbler then ran through another routine of intricate ground tumbling in which he introduced front and back flip flops in such fast succession that they could not be kept track of, closing the act. Nat Nazarro and Company is an act worthy of a good spot on any bill and entitled to the billing wherever shown.

S. L. H.

ANGER AND KING GIRLS

Theatre—*Royal.*
Style—*Comedy skit.*
Time—*Sixteen minutes.*
Setting—*Two drops, in one.*

Harry Anger and the King Girls are offering a hodge-podge of comedy which will lead them nowheres on the big time.

The act is entitled "The Road to Hokus," and one of the girls appears in a riding habit and the other in an automobile outfit. The opening dialogue between the girls lacks comedy weight. Anger, dressed in a classy automobile outfit, then arrives on the scene and more chatter is indulged in. The talk fell flat principally because no one knows if Anger is a German dialect comedian or attempting to use a Hebrew line of talk.

Anyhow, the girls exit, and Anger sings a song about dancing with his wife, but does not step to it. His delivery in the song could be greatly improved.

The girls, dressed in red velvet evening attire, next sing a quaint number which has a good swing. They look good, wave green fans and harmonize the last note of the song. They are then interrupted by Anger, who appears with three collapsible automobile seats, about which there is some more pointless talk, after which they sit down to sing a comedy number which has seen much service. Between verses Anger interpolates a four-line poem which is reminiscent of Ryan and Lee, and a goat gag which is also quite old. The act went off at the end of the song in a quiet manner.

What the act really needs is the elimination of Anger's dialect and some up-to-the-minute material before it can stand up in fast company. It has the class but not the goods to make it fit for the regular big time. S. L. H.

NEW ACTS

(Continued on Page 19)

BESSIE CLAYTON

Theatre—*Riverside.*
Style—*Dancing.*
Time—*Twenty-two minutes.*
Setting—*Special.*

Assisted by Paisley Noon, the Mosconi Brothers, Charles F. Strickland at the piano, and a jazz cornetist in the orchestra pit, Bessie Clayton is presenting "The Intimate Dance Revue of 1917," which is quite the most pretentious dance production this talented artist has ever been identified with.

The act opens in one, with Noon singing a brief prologue, after which the curtain rises upon a full stage setting and through an opening in a beautiful panorama drop Miss Clayton, handsomely clad in a blue silk gown and bonnet, appears and dances with him.

He sings again, and then Miss Clayton dances a finely executed number with the Mosconi Brothers, who, at its finish, go into their eccentric dance duet, giving Miss Clayton time to change to a blue and gold costume in which, with Noon assisting, she does her famous toe dance.

With another change of costume, she dances a solo number, and this is followed by a jazz dance, done by Miss Clayton and her assistants, and executed with such speed and grace as to be little short of sensational.

Much thought has been devoted to the production of Miss Clayton's Revue, and no detail has been slighted. The settings are artistic, the costuming beautiful and the dances arranged in the most effective manner. The act, in its present shape, is strong enough to feature anywhere. W. V.

THE MISSES CHALFONTE

Theatre—*Fifth Avenue.*
Style—*Singing and dancing.*
Time—*Ten minutes.*
Setting—*Four special sets.*

The Misses Chalfonte, two in number, open in Colonial dress with an appropriate song and dance, and a fitting scene in two.

One of the girls follows on full stage in an exterior set, and does a dance. Her sister then follows with a song about cards. The scene is in one, and on the special drop are painted three poker hands, a straight, four aces and a royal flush. They close in two in short white dresses and dance.

The act is elaborate as to scenery, and the girls dress well. They are also fairly good dancers. But the turn, as it stands, is not apt to bring them even moderate success. A little more attention to their dancing routine with a couple of popular songs in place of the ones they use, would bring them more favor than special scenery. E. W.

EDDIE DOWLING

Theatre—*Bushwick.*
Style—*Stories and recitations.*
Time—*Twenty minutes.*
Setting—*In one.*

Opening with a story about the Kaiser, Eddie Dowling gives a recitation about a German boy who pleads with the United States to permit him to enjoy the liberties of this country. It is full of pathos. Following this bit he does imitations in dialect of an Englishman, Italian, Turk, Frenchman and American, depicting how they express their ideas of the war. For a finish he imitates Harry Lauder in a rich Scotch brogue.

Dowling has an abundance of personality, augmented by a clear voice, and with a revision of his present routine will find favor wherever he appears. J. D.

TAYLOR GRANVILLE & CO.

Theatre—*Fifth Avenue.*
Style—*Skating.*
Time—*Eight minutes.*
Setting—*Full stage.*

This act opens in the training quarters of Taylor Granville, known as "The Goslin," situated in the basement of a bar-room. The Goslin is having a little chat with his girl when Kid Spangle and his manager enter and pass slurring remarks both about his quarters and the girl. A fight ensues in which "The Goslin" gets the upper hand.

The Kid and his manager, knowing that "The Goslin" would be hard to beat, then offer him a chance to frame a fight and make some easy money. This "The Goslin" spurns.

The scene then shifts to the fight club and, after the routine of introducing the fighters, the bout commences. Three of the rounds go along smoothly. Then "The Goslin" discovers that they tried to dope him and he knocks out his opponent.

The sketch is well acted by Granville who is ably supported. M. L.

BENNINGTON AND SCOTT

Theatre—*Greeley Square.*
Style—*Singing and dancing.*
Time—*Ten minutes.*
Setting—*In one.*

The principal point of novelty in this act is that the man has a wooden leg, with which he dances and kicks with ability and skill. The girl sings rather badly, and seems somewhat new to the stage. They open with a song and dance, followed by a clog solo by the man. Then the girl does a recitation, and they finish with some high kicks by the man, who removes his leg and manages to reach nine feet or so with his one good one.

The team is well dressed and has a good repertoire. The man has several legs, one for each costume, which is something of a novelty. His kicking will carry the act across. P. K.

THE GERALDS

Theatre—*Royal.*
Style—*Instrumental novelty.*
Time—*Ten minutes.*
Setting—*Wood set, full stage.*

The Geralds are a man and woman who appear in gypsy costume and offer a neat and melodious instrumental turn in which they show a novelty at the finish.

They open with a violin and 'cello selection which started things nicely, and then offer a good banjo duet. The act finished in a novel manner with both playing a set of mandolins which are carried across the stage on a mechanical carrier. The mandolins are played much in the manner of a xylophone and put the act over with the right punch.

The act is a good act of its kind and is nicely dressed and staged. The music is good and really worth while.

S. L. H.

KENNY, MASON & SCHOLL

Theatre—*Fifth Avenue.*
Style—*Sketch.*
Time—*Thirty minutes.*
Setting—*Special.*

Kenny, Mason and Scholl offer a skating and acrobatic act. They open with two of the men whirling around on skates while the third member of the team is swinging from one of the men's shoulders. They then offer a routine of difficult stunts on skates and finish with a few somersaults. It is a good opening act for the small time.

M. L.

GREEN AND MILLER

Theatre—*Delancey Street.*
Style—*Singing and novelty.*
Time—*Twelve minutes.*
Setting—*In one.*

Green and Miller, a man and woman with pleasing stage presences, and a variety of talents, provide an individual and entertaining turn. They open with a duet on horns, followed by a song by the girl, who has a pleasing voice.

The man then does some sleight of hand and some clever juggling with cylinders and eggs. He also handles a pack of cards with skill. The girl next assumes the attire of a Red Cross nurse and sings a patriotic song, but, as she does it simply and without theatricalism, it is not so offensive as this sort of begging for applause usually is. The man plays a queer shaped violin, and they close with another horn duet.

The man is made up in the familiar "rube" manner, and the girl has three changes, all of which are attractive. They work well together, and keep their work so varied as to hold interest throughout. P. K.

FUN IN A GYMNASIUM

Theatre—*Harlem Opera House.*
Style—*Athletic.*
Time—*Twelve minutes.*
Setting—*Full stage.*

This act is composed of three men and a woman, who demonstrate the finer points of boxing, wrestling and punching the bag.

They open their act with a man and woman swinging clubs, after which two of the men have a short boxing bout and demonstrate some famous punches. A wrestling match follows and, for a finish, the four punch the bags.

This act is a good opener on the small time. M. L.

PATRICK AND ROSE

Theatre—*Harlem Opera House.*
Style—*Comedians*
Time—*Ten minutes.*
Setting—*In one.*

These two men have a good comedy act in which they portray the role of two soldiers in regulation uniforms and carrying guns.

The act opens with a lot of talk of the war which is rather interesting.

After some popular songs were put over they finish with a war song well put across. The act is a good flash for the small time.

M. L.

EDDIE MONTROSE

Theatre—*Alhambra.*
Style—*Comedy Acrobats*
Time—*Seven minutes.*
Setting—*Full stage.*

Made up in white face, Eddie Montrose is an excellent acrobatic comedian who takes falls that are laugh makers. A chair and table figure as the main props and the comedian does some good work, especially in a fall from the table, in which he lands on the broad of his back. Straight acrobatics are indulged in and most of these stunts are accompanied with ease. M. L.

BROWNING AND DEAN

Theatre—*Proctor's One Hundred and Twenty-fifth Street.*
Style—*Black face comedians.*
Time—*Ten minutes.*
Setting—*One.*

Browning and Dean, two black face comedians, present a comedy talking act which consists mainly of jokes.

The material is rather poor, but they possess a knack in putting it over that wins. With better material, these boys should be effective as laugh getters. M. L.

DRAMATIC and MUSICAL

"MISS 1917," NEW CENTURY REVUE, IS A BRILLIANT SPECTACLE

"MISS 1917"—A revue in two acts and twenty scenes. Book and lyrics by Guy Bolton and P. G. Wodehouse. Music by Victor Herbert and Jerome Kern.

CAST: Lew Fields, Irene Castle, Bessie McCoy Davis, Adolf Bolm, Tortola Valencia, Ann Pennington, Elizabeth Brice, Charles King, Cecil Lean, Cleo Mayfield, Vivienne Segal, Harry Kelly, Arthur Cunningham, George White, Emma Haig, Gus Van, Joe Schenck, Andrew Tombes, Bert Savoy, Joe Brennan, Vera Maxwell, Marion Davies, Leavitt James, Joseph Sparks, Eugene Revere, Gus Stevenson, and Louis Baum. Presented on Monday night, Nov. 5, at the Century Theatre.

"Miss 1917," the new Century Theatre production is a combination of monster musical spectacle and big time vaudeville, with the vaudeville portion predominating. Messrs. Dillingham and Ziegfeld have in their second production made at this theatre, assembled a cast of musical comedy and vaudeville stars large enough to fill all the big roles of a half dozen musical shows.

Prominent in the army of entertainers in the piece are Lew Fields, Cecil Lean, Andrew Tombes, Harry Kelly, Elizabeth Brice, Charles King, George White, Cleo Mayfield, Ann Pennington, Emma Haig, Gus Van, Joe Schenck, Savoy and Brennan, Irene Castle, Bessie McCoy Davis and Adolf Bolm.

The plot of "Miss 1917" is the lightest possible thread which holds the several parts of the show together, and sustains the interest while one vaudeville turn after another is presented, interspersed with the big dance numbers and spectacles for which the Century productions are noted.

The bulk of the comedy falls upon the shoulders of Lew Fields, who is the owner of an onion farm, and his search for a young woman with a strawberry mark on her shoulder extends from the first act to the fall of the final curtain.

He is a saloon-keeper in "The Deluge," a clerk in a beauty shop, and ends up as "H'Awful Annie" in "Out There." He is ably assisted by Harry Kelly, who has one of the best parts in the production, and "Lizzie," the fish hound, is still with him. Savoy and Brennan appearing before an audience the majority of which are not accustomed to vaudeville, won many laughs.

The dancers are so numerous that it is impossible to mention them all. The Spanish star, Mme. Tortola Valencia, does but one dance, but does it exquisitely. Mrs. Castle does a solo dance and also sang a song, displaying a type of voice usually associated with dancers. George White and Emma Haig did several numbers together, and Adolf Bolm and Miss Flora Revalles appeared together in a choreographic poem, "Falling Leaves," set to Victor Herbert's music, which was an artistic delight.

Brice and King were heard to fine advantage in the piece, and Bessie McCoy Davis, who in this production returns to the stage after an absence of several years, scored a success of great proportions.

One of the scenes where the song, "Land Where the Good Songs Go," gave an opportunity to introduce the song hits of long ago, such as "After the Ball," "Follow On," "Under the Bamboo Tree" and "Sammy."

The costumes of the piece were rich and beautiful and fitted admirably into the pictures, which were painted in Urban's most artistic style.

WHAT THE DAILIES SAY.

Times—*Sets new mark.*
World—*Rare blend of spectacle and vaudeville.*
Tribune—*Fun and color in "Miss 1917."*
Sun—*A most beautiful spectacle.*
Herald—*Brilliant revue.*
American—*"Miss 1917" is sumptuous and lavish.*

BIJOU GETS "ODDS AND ENDS"

Norworth & Shannon's musical revue, "Odds and Ends of 1917," will receive its Metropolitan premiere next Monday night at the Bijou Theatre. The company will include: Harry Watson, Jr., Lillian Lorraine, Jack Norworth, Laura Hamilton, Paul Frawley, Norma Phillips, Georgia Nannette, Marjorie Poir, Ubert Carlton, Jack Edwards, Joseph Maddern, John Birch, Maxine Brown, Winnifred Dunn and Elinor Dayne.

"THE PIPES OF PAN" IS A FANTASY OF MIDDLE AGED LOVE

"THE PIPES OF PAN"—A modern comedy, by Edward Childs Carpenter. Presented on Tuesday night, Nov. 6, at the Hudson Theatre.

CAST.

"Sally"	Henry Travers
Max Benson	Reginald Mason
Ann Redford	Rita Stanwood
J. Higbee Ferris	Burton Churchill
John Redford	Norman Trevor
Mrs. Bruce Monroe	Florence Pendleton
Mildred Monroe	Rosalie Mathieu
Esther	Edith King
Valentine Ferris	Janet Beecher
Alexander Ferris	John Stokes
Donald Ferris	Burford Hampden

"The Pipes of Pan," a modern comedy by Edward Childs Carpenter, was given its first presentation in New York by Selwyn & Co. at the Hudson Theatre on Tuesday of last week.

The plot deals with the rebellion of a fashionable artist against painting any more homely old dowagars, and the efforts of his business-like daughter to persuade him to continue this work. Norman Trevor makes of the artist a brusque, truth-telling character who would hardly meet with success in real life, but who dreams of an old Paris sweetheart called "Valentine," whose parents had refused to permit her to marry him in his youth. His languid uninspiring model, well played by Edith King, suggests to his daughter that he "needs a red-headed affair." Through the kind offices of a young girl, daughter of one of his would-be sitters, the artist is taken to a masquerade ball together with his old sweetheart "Valentine," now a middle-aged society leader with a husband and son. They play at being "seventeen" again, under the influence of the "Pipes of Pan," and succeed in becoming embroiled in an apparently guilty intrigue, arriving at the home of the artist at eight a. m., to the profound disgust of his daughter, who sees in their innocent escapade the dreaded "red-headed affair."

There is the suspicious brother-in-law, who brings the irate husband to the scene, and the usual complications, followed by a realization that a middle-aged couple cannot recall the romance of seventeen without unpleasant consequences. The husband sends the young son for his mother, and she bids a touching adieu to her old sweetheart. The plays ends with the artist calling enthusiastically for his model.

Norman Trevor gave a fine performance of the role of artist, and Janet Beecher's beauty and vivacity almost succeeded in making the plot a plausible one; however, it is doubtful whether even this combination can make the play a lasting success. Rita Stanwood was charming as the daughter of the artist, and Reginald Mason, as her fiance, had some of the best lines. Burford Hampden, as the young son, was excellent.

WHAT THE DAILIES SAY.

Sun—*Lacks dramatic interest.*
Tribune—*Entertaining.*
Times—*Play of delicate charm.*
Herald—*A fantasy of mature love.*

"KITTY DARLIN'" A MUSICAL ROMANCE WITH ALICE NIELSEN

"KITTY DARLIN'"—An operetta in three acts. Book and lyrics by Otto Harbach; music by Rudolf Friml. Presented on Wednesday night, Nov. 7, at the Casino Theatre.

CAST.

Sir Jasper Standish	Jackson Hines
Col. the Hon. Henry Villiers	Edwin Stevens
Captain Spicer	Frank Westerton
Lieutenant Lord Verney	Glen Hall
Gandy	H. Jess Smith
Colonel Kimby McFinton	George Callahan
Captain Dennis O'Hara	Worthe Faulkner
Mallow	Frank Bradley
Lady Julia Standish	Juanita Fletcher
Lady Bab Flyte	Sidonie Espero
Lydie	Eleanor Daniels
Lady Beaufort	Patricia Frewen
Mistress Kitty Bellairs	Alice Nielsen

"Sweet Kitty Bellairs," the comedy presented a number of years ago by David Belasco, has long been considered by composers as particularly well fitted for presentation in the operatic form. There was, therefore, considerable curiosity to discover how well the transformation had been made by Rudolph Friml and Otto Harbach, but a greater degree of eagerness to welcome back Alice Nielsen.

"Kitty Darlin'," as the piece is now called, revived many pleasant memories of the young widow who is the favorite of the famous Fifty-first Regiment of England. She is also greatly admired by an Irish regiment, the Sixth, and to aid a young married woman whose husband finds her constant tears tiresome she gives Lady Julia Standish an unsigned letter from one of her own admirers, with the idea of arousing Sir Jasper Standish's jealousy and also his love for his neglected wife. The plan worked, except that Sir Jasper suspects Lord Verney, with whom Mistress Kitty is deeply in love, and the rest of the story deals with her efforts to prevent the duel which she has thoughtlessly brought about.

How she rescues her lover, at the risk of her own reputation, and her hiding in Lord Verney's fourpost bedstead to save the honor of Lady Julia, and thereby almost forfeiting the adoration of the regiment, adapted itself finely to light opera uses.

Miss Nielsen sang the role of Kitty with all the purity of tone and vocal charm which characterizes her singing either in light opera, on the concert stage or in grand opera.

The comedy in the musical version of "Sweet Kitty Bellairs" is somewhat lacking, but the excellent music more than makes up for it, and the fine singing organization provided by the producers did full justice to the musicianly score. There was an exceptionally fine chorus, and it lent itself with splendid effect to the ensemble numbers, in which the composer was at his best. There is one song in particular, however, called "When She Gives Him a Shamrock Bloom," that will live long after the production itself is forgotten.

Miss Nielsen is supported by an excellent cast, in which Edwin Stevens, who played the courtly but bibulous Colonel, scored a decided success. Jackson Hines lent a good voice to the character of the jealous Baronet, Glen Hall, the concert tenor, was the romantic Lieutenant, who came to Kitty's rescue with a proposal of marriage, and Sidonie Espero as the dethroned belle of the regiment injected much needed life and sparkle.

WHAT THE DAILIES SAY.

World—*Admirable.*
Times—*Pleasant tunes and gay costumes.*
Sun—*Alice Nielsen wins.*
American—*Has lovely music.*
Herald—*Has a lot of good songs.*

OPENING DATES AHEAD

"L'Elevation"—Playhouse, Nov. 14.
Greenwich Village Theatre—Nov. 15.
"Losing Eloise"—Harris, Nov. 17.
"Odds and Ends"—Bijou, Nov. 19.
"Madame Sand"—Criterion, Nov. 19.
"The King"—Geo. M. Cohan, Nov. 19.
"Art and Opportunity"—Knickerbocker, Nov. 26.
"Over the Top"—44th St. Roof, Nov. 26.
Theatre du Vieux Colombier—Nov. 27.

OUT OF TOWN

"Going Up"—Atlantic City, Nov. 15.
"Success" Poughkeepsie, N. Y., Nov. 16.
"What Next"—Chicago, Nov. 18.
"Over the Top"—New Haven, Conn., Nov. 19.
"Melting of Molly"—Albany, N. Y., Nov. 19.
"Six Months' Option"—Providence, Nov. 19.
"Good Morning, Rosamond"—Atlantic City, Nov. 19.
"The Gipsy Trail"—Wilmington, Del., Nov. 19.

SHOWS CLOSING

"Here Comes the Bride"—Geo. M. Cohan's, Nov. 17.
"The Love Drive"—Criterion, Nov. 17.
"The Torches"—Bijou, Nov. 17.
"Hamilton"—Knickerbocker, Nov. 24.

"THE LAND OF JOY" TURNS AMERICA INTO SPANISH PARADISE

"THE LAND OF JOY"—A Spanish-American fantastic review in a prologue and two acts, produced by the Val Velasco Brothers at the Park Theatre, Thursday, Nov. 1. Music by Quinito Valverde; book by J. F. Ellzondo and E. Velasco; adaptation and lyrics by Ruth Boyd Ober.

CAST.

Mercedes	Nannette Flack
Schuyler Wrightwell	George Lydecker
Charles Seek	Irving Brooks
Foxwell Hunt	Lew Dunbar
Chevy Chase	Matt Hanley
Dolores	Ruth Boyd
Maja De Goya	Maria Marco
Cucu	Luisita Puchol
Torerito	Amparo Saus
Jerezano	Carmen Lopez
Almanzor	Manuel Villa
Toreador	Antonia Bilboa
Gypsy dancers	Dororetes, Manzantinita

Spanish America invaded Broadway through the sector known as Columbus Circle and captured the hearts of America in this play. It was an easily-won victory, a victory which will probably be made still more complete through nedwayburnish coaching, the free use of an incinerator to eliminate the thin American plot and the purchase of a Broadway chicken farm to bolster up the chorus. For the makings are there, and New Yorkers have acquired new tunes to whistle.

The show is full of temperment and music and probably gives an insight into Spanish-American psychology which books never can. The music, now plaintive, now joyous, but ever entertaining, stands out sharply and could not be killed by the display of poor stage management which is really not much better than shown at any burlesque house. It was crude from the Broadway standard, which is a high one, but the novelty of the offering easily offsets it.

The show is a jamboree of singing and dancing, songs from sunny Spain, love under balmy skies, dances of the castenets, and sets the blood coursing. The principals dance well, sing sweetly in their plaintive way and always display the charm of artists.

The songs were connected by a useless plot and American comedians were injected as a compromise to American tastes, which do not give Americans credit enough to enjoy a real novelty. But it is aworthy show, worthy of our Latin neighbors, and worth while seeing.

WHAT THE DAILIES SAY:

World—*Sends audience into ecstasies.*
Times—*A real novelty.*
Herald—*A surprise.*
Sun—*Music charms.*
Tribune—*Mario Marco surpasses her sisters of Broadway shows.*
American—*Has excellent material.*

Dramatic Reviews, Continued on page 36

The NEW YORK CLIPPER
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War Profiteers

The statement of Mark Eisner, collecter of Internal Revenue, which is printed in another column, reveals one of the most outrageous examples of war profiteering that has yet been discovered. Many five cent theatres, which are not obliged to pay a tax, are collecting one or two cents under the guise of the tax, and keeping this as extra profit, he states.

This is a thing for the Exhibitors' League to get after. It gives a black name to the whole industry. It creates suspicion in the public mind, for, after having been cheated once or twice by these unscrupulous houses, a patron will be unwilling to trust any picture theatre.

Compared to these exhibitors, those who merely want to lower their prices below the tax limit, are honorable and decent. And yet the League is attempting to do away with these latter, who harm only themselves, and whose action can do little damage to the other picture men.

Most of the five cent houses are in the poorer sections of the city, and are largely patronized by foreignors, who are ignorant enough to believe that the extra cent or two really is required by the government. According to reports, there are hundreds of such houses.

Under the guise of helping the government, they are taking money from those who can ill afford it, and are too ignorant to know better. As motion pictures are practically the only entertainment available to the very poor, the patrons will pay the extra money, just as they would pay an extra cent for bread if they had to.

The old phrase concerning the wickedness of the man who steals a penny from a beggar is literally applicable in this case. The government realized that people who frequent five cent houses could not afford to pay a tax, and, consequently, exempted such houses. The proprietors are making capital out of this carefulness and judiciousness.

"Houses whose maximum admission for the performance is five cents are *not* required to collect a tax." This sentence should be pasted on all the billboards of the east side. Knowledge of this fact will save the public from the unscrupulous showman.

A little attention from the Exhibitors' League could wipe out this dishonesty in two days. It is time they got after it.

Entertaining Soldiers

The theatrical profession has always been noted for its generosity and good-heartedness whenever its aid has been called for. If Liberty bonds are to be sold, there are stars who volunteer to sell them, and do so, and managers who give the use of their stages to speakers for loans, and ask nothing in return.

If a benefit for charity, or any other reason whatsoever is to be given, there has never been a lack of volunteers for the service, and when soldiers ask for entertainment, the theatrical profession is ready to respond.

This fact has been strikingly demonstrated in the last few weeks. Actors and managers have given their time and money to the soldiers gratis. Managers are paying the expenses that necessarily result from the performers whom they employ traveling from camp to camp. Actors have given their Sundays and spare moments for the entertainment of the soldiers, and have received no salary for so doing.

And yet there are those who say that the actors and managers do not give their time with a loss to themselves. There can be no better argument for the defence than the fact that the actors and managers have been doing their share, as we mentioned above.

Answers to Queries

J. A. F.—Joe Welch is the character actor. We do not know of the relationship.

C. H. B.—Grant Mitchell is a graduate of Ohio State University. Hazel Dawn's real name is Hazel Tout.

O. C. R.—You might come up to our office and consult the CLIPPER for the month you mention. We undoubtedly have it among our files.

S. S.—Harry Von Tilzer is one of the three Von Tilzers in the music publishing business. You will reach his concern at 222 West Forty-sixth Street.

B. C. G.—Sam Howe is the owner of the "Beauty Show." The Columbia Circuit has offices at the Columbia Theatre Building, Broadway and Forty-seventh Street.

M. P. E.—Madame Petrova was with Metro for a time. More recently she has formed, and now heads, her own company. Care of McClure Pictures, 25 West Forty-fourth Street.

B. J.—We do not keep the addresses of chorus girls. You might consult any of the burlesque men in the Columbia Theatre Building, Forty-seventh Street and Broadway.

P. H.—Henryk Sienkowitz is the author of "Quo Vadis." It was dramatized by George Klein and made into a picture by him. It has recently been re-edited and will be reissued shortly.

L. V.—The American Theatre, the New York, the Seventh Avenue, are all Loew houses. The first is a vaudeville house, the second a picture house, and the third plays dramatic shows that are on tour.

The Special Christmas Issue of the
New York Clipper
Will be Issued December 19th
Early Space Reservations Will Receive Preferred Positions

D. D. E.—A. H. Woods is the man who produced "On With the Dance." We don't know.

M. L. O.—John Philip Sousa is the one you are thinking of. Yes, he is a conductor of a band.

V. F.—The B. F. Keith interests are the owners of the theatre you mention. Palace Theatre Building, New York.

S. K. P.—Ed. C. Nutt is the stock man you mean. He is now at Paragould, Ark. You might try and write to him there.

V. A. E.—Henry Chesterfield is the man to go to for information regarding the N. V. A. You will find him at 1587 Broadway.

W. R. E.—The White Rats Union is now without a club house. We do not know the value of its bonds. Harry Mountford will tell you why.

A. P. G.—Darcy and Wolford can be located on the third floor of the Knickerbocker Theatre Building, Thirty-ninth Street and Broadway.

W. G. A.—The new tax on theatre tickets is given over to the Government. Read the CLIPPER for October 31 and you will understand it more thoroughly.

M. P. F.—William A. Brady, of the motion picture firm, is the same as the theatrical manager. Write to him at 126 West Forty-sixth Street.

E. D. P.—Emma Dunn is starring in "Old Lady 31." She created the role, and played it in New York. We cannot answer your question on that point.

R. H. F.—You are right. The dancer who played the role of "Fulfilment" in the recent Rosemary Pageant was not Katherine Field, as programmed, but Anita Day. The printer was responsible for the error.

E. F. S.—Bernard Granville is now serving with Uncle Sam's army and, consequently, cannot appear in vaudeville. We can't tell you that, as we do not know what will happen to him. We know that, thank you.

M. G. K.—Goldwyn Pictures Corporation made "Polly of the Circus,' with Mae Marsh. It also made "Baby Mine," with Madge Kennedy. Several big pictures are now in the making. We cannot tell you when they will be released.

M. M. S.—It is hard to tell which is the best picture making concern, as each has turned out good and bad pictures. The greatest pictures made are "The Birth of a Nation," "Intolerance," "Civilization," "Daughter of the Gods," "Aladdin" and others of like calibre.

TWENTY-FIVE YEARS AGO

Jas. J. Armstrong was Exalted Ruler of the New York Elks.

The Frohman Stock included Wm. Morris, Orrin Johnson, Cyril Scott, James O. Barrows, W. H. Crompton, Sidney Armstrong, Odette Tyler and Agnes Miller.

The Manhattan Opera House, New York, opened with Mrs. Bernard Beere in "As in a Looking Glass."

"Aristocracy" was produced at Palmer's Theatre, New York, with Viola Allen, Wilton Lackaye, Blanche Walsh, Wm. H. Thompson, Josephine Hall, S. Miller Kent, Wm. Faversham, Frederick Bond, and Bruce McRae in the cast.

Rialto Rattles

SUGGESTION.

The defeated candidates for Mayor might enter vaudeville in a spectacular knife throwing act.

PHONETICALLY.

During the past week almost every one has pronounced Dr. Muck's name in the American fashion.

RAY OF HOPE.

A sign on Broadway reads: "The Price of a Good Time—25 cents." That's cheap, even in times of peace.

A WAY TO WIN THE WAR.

Why not organize a regiment of movie heroes? Any one of them can lick five hundred enemies with one hand.

IT IS MISLEADING

It is reported that a drunken man fought for two hours Sunday night to get into Rothapfel's new theatre on Broadway and Fiftieth Street, thinking it was the public library.

AN EXCELLENT WAY

Three hundred and fifty members of the N. V. A. have attained stardom by the simple means of joining the army. For explanation see service flag in front of the club rooms.

PATRIOTIC NOTE

It is not generally known, but it is the fact, that Raymond Hitchcock is the only actor who has appeared in every war benefit held in New York. Those seeking talent should look him up.

WHY BOYS GO WRONG.

The gay life of the newspaper man in the movies is responsible for many boys coming to New York with high hopes, only to end as bank presidents or something else comparatively dull.

WHY NOT?

An elaborately gowned woman priced seats at "Chu Chin Chow" the other night. Then she turned away, remarking: "Just fancy! Two dollars and a half for a movie!" The press agent is evidently to blame.

AS IN 1775

Why don't the motion picture men, instead of journeying to Washington to protest against the reel tax, throw a few five-reelers overboard, as in the Boston Tea Party? This would be picturesque, and would also be the best way to treat some films that we call to mind.

NOT A MISPRINT

The sign across from the Strand, on which a poem by "The Desert Woman" is quoted, seems to have a misprint in the line —"Yeh, give and give!" But we learn this spelling is correct from the Arabian standpoint.

HE KNEW.

In the new sketch, "The Job," William Stuart plays a Lieutenant of Police. His five-year-old nephew attended a performance recently and, returning, home, exclaimed to his mother:

"My Uncle Bill's got a new job. He's a policeman in a theatre."

THE WAIL OF THE DEADHEAD.

No more will I boast of the tickets I get,
And my affable manner shall soon fade away;
Instead of my smiling I'll fume and I'll fret—
For a tax on each seat I must pay.
No more will I scorn the lay public's comment
On what they think of the bills.
For when I dig for that most lowly cent
My soul with righteous wrath fills
To think that I, who once went my way
As if I were a little Huck Finn,
A tax on each seat that I get, now, must pay.
If I don't—why, I just can't get in.

CHICAGO NEWS

NEW THEATRICAL CLUB TO RIVAL FRIARS, PLANNED HERE

Managers, Critics and Writers Working Hard Towards Formation of Local Organization Which Will Have Prominent Men of All Professions as Members

Theatrical and professional men got busy last week making plans for a local theatrical club, which will be similar in policy and membership to the Friars of New York. The idea has been received with interest by many persons of prominence and, from present indications, the organization will soon be a reality.

Thomas E. Bourke is the instigator of the plan, and co-operating with him in the venture are Harry J. Ridings, manager of Cohan's Grand Opera House, Dr. Max Thorek, surgeon of the American Hospital, Jack Lait of the Tribune, O. L. Hall, of the Journal, and Frank Bering, manager of the Hotel Sherman.

While the club will be made up principally of those directly engaged in the theatrical profession, others whose interest is indirect will also be allowed membership. These will include playwrights, critics, and also bankers and promoters. Men of "bank book authority" are especially desired by the founders, for it is believed that these will give the enterprise solidity and prestige.

Mr. Bering has turned over apartments in the Hotel Sherman to serve as temporary headquarters, and interest has been rapidly spreading during the past week. Constitution and by-laws have already been drawn up, and incorporation papers will probably be applied for in the next few days after which the new organization will get under way.

CONLAN IS AN AUTHOR

Francis X. Conlan, recently seen here in "Pals First" has written the score of a new musical comedy, called "Uncle Sam's Girl," the book and lyrics being credited to Ralph Kettering and Lorin Howard.

It is to get its premier in this city before the new year begins, under the direction of Rowland and Howard.

BRANSKY RELIEVES KLEIN

Herbert Klein, who stepped into the box office of the Majestic Theatre when Bobby Smith left that position, has been replaced by Joe Bransky, who formerly handled the receipts at the La Salle Theatre previous to his going to Janesville, Wis., where he had been running the affairs of the Myers Theatre.

ENGAGED FOR "MARY'S ANKLE

Marie Salisbury, wife of Joe Bush (Bush and Shapiro), who, it was announced, would probably do an act with her husband contemplating the drafting for army duty of Abe Shapiro, has joined the "Mary's Ankle" production. Bush is seeking a siutable partner.

DO NOT FEEL TAX

That the recently effective war tax on theatre admissions has not injured business with the Jones, Linick and Schaefer theatres, comes in the form of an announcement made last week. Business shows an increase over this period last year, it states.

QUEENIE WILLIAMS ILL

Queenie Williams, in private life Mrs. E. F. Chester, is now under the care of Dr. Max Thorek at the American Hospital, an operation being necessary. Miss Williams was forced to close her engagement with the "Married via Wireless" act.

EMMETT HAS NEW TAB

Michael Emmett, "the Irish tenor," who recently arrived in this city from the Coast, has surrounded himself with a half a dozen pretty girls and, in the form of a "tab," is working the act into shape around the small Chicago theatres.

LEONARD SUCCEEDS THANHOUSEN

With the going of Charles Thanhousen, as treasurer of the Strand Theatre, to take up the same work at the Garrick, Eddie Leonard, formerly at the Studebaker, has been engaged to fill his place at the Strand.

HAS TONSILS REMOVED

May Cahill, of the team of Le Roy and Cahill, a feature with the "Whirl of Girls" tab, recently underwent an operation to have her tonsils removed and is recovering nicely at the American Hospital.

NEW ACT NEARLY READY

"At a vaudeville show," the new act the team of Bunny and Mack have in preparation, for which they will carry special scenery, will shortly be shown at one of the outlying theatres.

SHOWMEN TO HOLD BALL

The Showman's League of America is planning to give a big reception and ball, probably at the Auditorium Hotel, in the near future, the date not having yet been decided upon.

JO ALLYN FORMS DOUBLE ACT

Jo Allyn, who formerly appeared as a "single," is now working a double act as Allyn and Bobby, billed as "The Golf Girl and the Caddy."

OPENS SECOND "KILJOY" ACT

Harry Holman launched the second company of his "Adam Kiljoy" act last week at the Lincoln Hipp. Don Clinton and his wife are in it.

GRINDELL AND ESTHER BOOKED

Grindell and Esther opened a route over the Pantages Circuit at Minneapolis last week.

AMERICAN BEAUTIES HERE

Lew Price's Four American Beauties act is in Chicago, and opened for Loew this week.

GET CAST FOR NEW ACT

Bob Carroll, Jim Hill and Elizabeth Hess are the cast of his "Merchant Prince" act.

SUES POLICE FOR $10,000

LOS ANGELES, Cal., Nov. 1.—D. V. Staley, a film man of Venice, a nearby town, is suing Bert Reynolds, its chief of police, for $10,000, alleging that Reynolds threw him down a flight of steps and injured him in various other ways.

WILSON MUSICAL SHOW DISBANDS

MCALESTER, Okla., Oct. 31.—The Wilson Musical Comedy Co., disbanded here yesterday. The male members of the company have gone into Chautauqua work, opening at Kiowa, this State.

"DRAFTED" DRAWING UNEVEN

SYRACUSE, Oct. 27.—"Drafted" played to $4,200 here the first three days of last week and to but $800 the last three. It was said that it would shortly be withdrawn for a revamping.

LONDON AT A GLANCE

LONDON, Nov. 3, 1917.

Gus Keeling plays Nuneaton next week.

Elen and Gallimore played Leeds this week.

The only Harry Blake was at the Olympia, Cardiff, this week.

George Carver was at the Regent Theatre, Salford, this week.

The annual meeting of the M. H. A. R. A. was held last Tuesday.

Felovis presented his juggling act this week at the Empire, Maryport.

Bonita and Lew Hearne are booked to reappear in London next March.

Katarine Renoff has signed for the pantomime at the Theatre Royal, Manchester.

Tommy Osborn is back at his desk in the Moss offices recovered from his recent illness.

Mary Law, the violiniste, has been booked on the Moss Empire's Tour till 1921.

Ernest Rolls will stage his new production at the Pavilion the latter part of this month.

Arthur Bright has been engaged by Billy Wood for his new production "Blighty."

"Frills and Fancies," this week at the Hippodrome, Chesterfield, play Burnley next week.

"All Clear," John Warr's new musical farce, is due for production next Monday at Folkestone.

Pat Murphy, the comedian, who died recently at Aberdeen, was a brother of Dr. Walford Brodie.

Maude Allan will give a series of matinee performances at the Ambassador's this month.

Bertram Noel, the comedian, has been invalided home from France, suffering from trench fever.

Jack Rochdale, the dancer, who was wounded in action in France, is in the hospital in Wales.

The four Blighty Girls were among the big favorites on this week's bill at the Empire, Dewsbury.

Dan Whillyan, late of the Lemoir Troupe, is in the Military Hospital at Gobowen, Oswestry.

Lieut. Laurie Graydon, son of J. L. Graydon, has been severely wounded in action in East Africa.

Phyllis and Giles will present their comedy musical act week after next at the Hippodrome, Stockton.

Two thousand wounded soldiers attended a special matinee at the Bristol Hippodrome on Trafalgar Day.

Dolsey Cariello, who is now playing the provincial halls, goes to Paris, France, for the month of January.

Betancourt is at the Palace, Radcliffe, this week, and plays the Hippodrome, Darlington, next week.

"The Lads of the Village" filled their second return engagement at the Manchester Hippodrome this week.

Leslie Scott, formerly manager of the Hippodrome, Bishop Auckland, is in the Bankruptcy Court at Durham.

Victor Codd, formerly with George Corney's act, "The Fool of the Force," has been killed in action in France.

Charles Hopwood has been appointed stage manager of the South London, succeeding Stage Manager Seaman.

The Lannons have made such a success in South Africa that they have been re-engaged for another twelve weeks.

Will Dayton, at the Clonard Theatre, Belfast, this week, opens next Monday at the Popular Theatre, in the same city.

"Britain's Guests," is the title of a new sketch which Alec D. Saville will produce week after next at the Empire, Mile End.

Nixon Gray, now in the provinces on the Moss Tour, returns to London in January for a two months tour of the L. T. U. halls.

"Old Tom" Perry, the Master Carpenter at the London Pavilion has retired after a continuous service of more than forty years.

Randolph E. Richards has been engaged by Oswald Stoll for a position on the business staff of the Stoll Picture Theatre, Kingsway.

R. G. Knowles has presented an American flag to an Ealing school to fly beside a Union Jack presented by the Duke of Connaught.

Little Dolly Dandy closes tonight a good week at the Empire, Cowdenbeath. This little artist is a favorite wherever she appears.

Pinero J. Brickwell has been advanced from assistant manager of the Empire, Nottingham, to manager. He is the son of H. T. Brickwell.

Senor Angel Blanco's violin playing was a great go this week at the Hippodrome, Aston. Next week he will be at the Empire, Rugby.

Tom McNaughton, Tom Wells and Lupino Lane are prominent among the music hall artists engaged by Alfred Butt for his forthcoming revue.

Harry Milner, general manager of Hengler's Circus, Glasgow, is superintending the forthcoming production of Albert Hengler's water novelty.

Florrie Cameron played the Coliseum, Belfast, this week, where her Scotch songs and dances won her much favor. She has three weeks more in Ireland.

Grace Ross, of the Rosses, James and Grace, is recovering from a recent surgical operation. Her husband is in the R. A. M. C., stationed at Blackpool.

Ethel Irving, having closed with "The Three Daughters of M. Dupont" at the Ambassadors, will go on a short provincial tour. Upon her return to London she will be seen in a new play.

Herman Darewski is a busy man these days. He is at work on the Music of "All Clear" for Ernest C. Rolls; a new musical comedy to be produced early in 1918, and the music for a revue dealing with Devonshire life.

William Parrish, director of the Circus Parrish, Madrid, Spain, celebrated his golden wedding last week. Mr. Parrish was married in Liverpool, where he and his wife were connected with Hengler's Circus.

Austen Devereux has been appointed manager of the Empire, Newcastle-on-Tyne, to succeed J. W. Kilgour, who has been called to military duty. Mr. Devereux has been on the Empire staff for seventeen years.

STOCK REPERTOIRE

DRAFT CREATES SCARCITY OF STOCK MEN

FUTURE OUTLOOK GLOOMY

An alarming scarcity of men in stock companies is causing considerable worry on the part of managers, who are beginning to fear they will have difficulty in casting new companies and filling vacancies.

The scarcity is the result of the draft, which has taken many leading men and juveniles. Practically every company now active has suffered some losses, and it is becoming more and more difficult to find competent performers to take their places.

The corresponding lack of men in motion pictures has, it is believed, drawn many stock performers to that field, so that the stock organizations are suffering a double drain. Practically all leading men and juveniles are within the draft age, and the situation will be even more serious on the next draft, which will probably take all men who are physically fit and unmarried.

Among some of the stock men who have been drafted or who have enlisted are Wallace Grogg, of Dubiskey Brothers Stock Company; Thomas McGinness, Demorest Company; John J. Hennessey, who had his own repertoire troupe; Warren Burrows, Wallace Cutter Company; Robert Sherman, Harper Players; T. J. McElhany, Grand Players; Peter Gilder, Edwards Wilson Company; Otis Eaton, Brinks; Bert Taylor, Billy Plumlee; George Thielbar, Hanson Players; Warren E. Lyle, Lee Gould, Richard Ladd, Malcolm Lippincott, A. W. Townley, R. L. Whitman and Robert Sherman. Burrows and Sherman have received commissions. The others are in various branches of the regular service.

STELLA MAYHEW GOING ON TOUR

SAN FRANCISCO, Nov. 8.—When Stella Mayhew and Company, playing "Broadway and Buttermilk" close their engagement at the Alcazar, next Saturday week the show will go on tour and the stock company will take up its interrupted run. When "The Girl in the Taxi" is presented by the stock, Harry Clarke will be the star.

"SCRAP OF PAPER" RELEASED

Four new plays are ready for stock release. They are: "The Scrap of Paper," which recently closed its New York run, "The Little Shepherd of Bargain Row," by Howard McKent Barnes, "The Girl Without a Chance," by Whitney Collins, and "Each Man for Himself," by Owen Davis.

STOCK STARS WIN FAVOR

WILKES-BARRE, Pa., Nov. 8.—Dorothy Beardsley and Guy Harrington, in the leading roles in "Pierre of the Plains," now playing at the Nesbitt Theatre, have been well received by the patrons.

TRY OUT NEW PLAY

Joseph Noel, author of "The Pawn," has just completed a sensational drama entitled, "The Black Sheep," which is to be given a stock try-out in a few weeks. The Century Play Company is handling it.

"POWER OF YOUTH" RELEASED

"The Power of Youth," by William A. Tully, has just been acquired by Darcey and Wolford, and is ready for immediate stock release.

UNION HILL RE-ENGAGES MASSON

W. C. Masson has been reengaged as stage director for the new stock company opening in December at the Hudson, Union Hill.

MILLER-BALL BREAKING RECORDS

STEUBENVILLE, O., Nov. 8.—The Miller-Ball Stock Co., at the Herald Square Theatre, is breaking records for stock business. "Girls" is this week's offering. Eva Sargent in the role of Pamela Gordon, has scored a hit. Others in the company, including Florence Lewin, Earl Mayo, Hal Mordaunt, Jack Ball, Sam C. Miller, Percy Kilbride and Mrs. Barron are all doing good work.

NEWARK STOCK OPENS

NEWARK, N. J., Nov. 10.—The Orpheum Theatre, which has been closed since last spring, opened to-night as a stock house with "The Heart of Wetona" as the bill. The company includes several well known players, among whom are John Lorenzo, Morris Burr, John Dilson, Elsie Esmond, Carolyn Friend and Bella Cairns. Henri P. Nelson is manager of the house, Claude Miller, stage director, and Russell Webster stage manager.

CHANGES IN EMERSON PLAYERS

LOWELL, Mass., Nov. 8.—There were several changes in the Emerson Players this week for the presentation of "The Silent Witness." Among the new comers were Douglas Dumbrille, Claude Kimball, Francesca Rotoli, Vida Croly Sidney, Laurette Brown Hall, and Arthur De Lord. Carroll Daly is now the director. Next week "Which One Shall I Marry?" will be the bill.

PATERSON LIKES MISS McGRATH

PATERSON, N. J., Nov. 7.—Florence McGrath, the new leading lady of the Empire Stock, has won instant popularity. In the short time she has been with the organization she has proved herself to be an exceptionally capable actress and has received nothing but praise from the press and public. This week "The Co-Respondent" is being presented by the company.

BRANDIES AIDS LIBERTY LOAN

OMAHA, Neb., Nov. 5.—To help the Liberty Loan bond drive, manager Paul Le Marquard and Wilfred Ledoux, of the Brandies Feature Players, gave away two bonds at the Wednesday Matinee and Saturday night performances. The drawing was done by Dorothy Shoemaker.

GATES PLAY HAS STOCK SHOWING

LAWRENCE, Mass., Nov. 5.—The Emerson Players on Saturday gave Eleanor Gates' "Apron Strings" its initial production. The leading role was played by Minnie Dupre, who was also brought from New York to play the leading role.

BEN TAGGERT IN TRAINING CAMP

LAWRENCE, Mass., Nov. 8.—Ben Taggert, well known as a former member of stock companies at the Opera House and Colonial Theatre, here, has joined the Reserve Officers Training School at Fort Myer, near Washington.

GUY PLAYERS RAISE PRICES

ANDERSON, Ind., Nov. 7.—The management of the Guy Players has raised the prices of the Crystal Theatre, where they are playing a season's engagement, from 10, 20, and 30 cents to 15, 25 and 35 cents.

LA PORTE STOCK MAKES RECORD

CARROLTON, O., Nov. 7.—The Mae La Porte Stock Co., at the Grand Opera House, is in its sixth week, and has made a record for stock in this city.

WILL TRY OUT "THE CITY CHAP"

LYNN, Mass., Nov. 10.—"The City Chap," a new play by Wilfred Park, will be given a try out next week at the Lynn Theatre.

MONTREAL WILL HAVE FRENCH-ENGLISH CO.

PAUL CAZENEUVE DIRECTS IT

MONTREAL, Nov. 10.—The New Empire Theatre has been taken over by Paul Cazeneuve, the well known French stage director, who contemplates a season of stock plays in both French and English. A "bilingual" theatre is something of a novelty in this country, and his experiment is being watched with interest.

The company, which will be headed by Louise Carter, will present bills of both long and short plays, and will change them every two weeks.

For the opening week, "The Heart of Wetona" is to be presented. This will be followed by a program of three one-act plays, the titles of which are not yet announced. The idea of encouraging local dramatists who specialize in the one-act form is to be followed, a policy similar to the little theatres of the United States being planned.

Mr. Cazeneuve has long been known as an artistic and original stage director, as well as manager and producer. He has given several plays to Broadway, the last of which was "The Inside Guard," produced several seasons ago. As an actor, one of his greatest sensations was scored in "A Gentleman of France," some years ago. He will personally direct all the plays, as well as act as manager for the company.

The company has been in rehearsal for some time, and it is said that all is in readiness for the opening, which will take place Monday the 19th.

CINCINNATI PLAYERS OPEN WELL

CINCINNATI, Nov. 7.—The opening of the Cincinnati Players at Memorial Hall, under the management of Ruth Collins Allen, was most auspicious. "Candida" and "The Dark Lady of the Sonnets" constituted the bill for the two nights. The company included Marie Baer, Edward Ballantine, Joseph O'Meara, Corinne Fibbe, Edwin Bergmeier, John Drury, Thomas Woodward and Alma Reulman. The next performances will be given next Wednesday and Thursday when Percy Mackaye's "Sam Average" will be a feature of the bill.

ANGELL CO. OPENS AT CAMP PIKE

CAMP PIKE, Ark., Nov. 8.—Angell's Comedians closed their tent season and opened here in permanent stock. This is one of the largest cantonments in the United States. It is only a few miles from Little Rock and a train is run from the city every thirty minutes.

STAIR VISITS NEW YORK

Fred Stair, owner of the Star Theatre, Toronto, and part owner of the "Folies of Pleasure" on the American Circuit was in New York last week while his company played the Star, Brooklyn.

SERGT. CONNERY IS IN FRANCE

LAWRENCE, Mass., Nov. 9.—Wm. P. Connery, formerly a well known member of the Mallery-Denison Stock Co., in this city, is now in France as a sergeant with the 101st Regiment.

PLAYERS JOIN LAWRENCE STOCK

LAWRENCE, Mass., Nov. 6.—May Gerald and May B. Hurst joined the Emerson Players last week and appeared in "The Man Who Stayed at Home."

Stock News continued on Page 27

SAN DIEGO STOCK CLOSES

SAN DIEGO, Cal., Nov. 9.—The Liberty Players engagement at the Isis Theatre, this city, was concluded last week with "The Road to Yesterday" as the attraction. The season has been a financial failure, but the artistic success of the company has been such as to convince Mrs. D. Mallais, who managed the organization, it may yet be made to go. She announces that she will reorganize the company and reopen in the near future. The members of the disbanded company were given a benefit last Wednesday.

FOX PLAYERS READY FOR WINTER

COMMERCE, Tex., Nov. 8.—The Roy E. Fox Players opened a two weeks' stay here on Monday. The company is under the supervision of acting manager Thardo during the absence of manager Fox. The show is now thoroughly equipped for the winter with a double wall top and an outer storm side wall. It also has storm doors at the entrances and there are seven big stoves set up ready to light if needed.

BLAIR SHOW DOING WELL

CLARKSVILLE, Tex., Nov. 7.—The two weeks' engagement of Blair's Comedians proved excellent. The cotton prices are good, and every one has money to spend. To be prepared for all kinds of weather Manager Blair has put on a double side wall and installed eight big stoves. Hazel Blair is a favorite everywhere and the show is doing big business all through this territory.

RECORD PLAY RUN BY STOCK

BOSTON, Nov. 9.—"The Man Who Stayed at Home," presented by the Henry Jewett Players at the Copley Theatre has now eclipsed all records for long runs in Boston. It was put on by the Jewett Players June 11th last with the intentions of making it the closing attraction of the season, but it has run ever since and will continue until further notice.

DIXON FALL RIVER DEAL IS OFF

FALL RIVER, Mass., Nov. 9.—The owners of the Savoy Theatre and Manager M. J. Dixon of the Third Avenue Theatre, New York, have been unable to agree on terms relative to Dixon installing a Stock Company at that house and, for the present at least, the deal is off and the Savoy is to open next week with vaudeville and pictures.

MABELLE LA COUVER RESTING

CHICAGO, Nov. 8.—Mabelle La Couver has left the Musical Opera Co., after an engagement of eighteen weeks, and returned to her home here for a rest. Miss La Couver was prima donna with the company for three months in Denver and six weeks in Rockford, Ill. Eva Carey has succeeded her with the company.

CLOSE WITH CHASE-LISTER CO.

MASON CITY, La., Nov. 6.—Ralph E. Clem and wife (Lodema Corey) closed with the Chase-Lister Co., at Nevada, Mo., and are visiting relatives in this city. They were with the show for twenty-two months.

MANCHESTER TO HAVE STOCK

MANCHESTER, N. H., Nov. 8.—The management of the Auditorium has decided to install a stock company. The opening is announced for the latter part of this month.

GORDINIER CO. PLAYS THEATRES

MIAMI, Okla., Nov. 6.—The Gordinier Bros. Stock Co., which closed its tent season last Saturday, at Wagoner, began its opera house season here last night.

MELODY LANE

GERMAN COPYRIGHTS APPEAR TO BE SAFE

American Music Publishers Not Inclined to Take Advantage of the Government's Ruling

The ruling of the United States Government in regard to German patents and copyrights during the war is of much interest to music publishers, involving, as it does, an ethical principle and one of business expediency.

As far as necessary proprietary medicines are concerned whose manufacture is prohibited in this country by the German patentee, there can be no question of right and wrong.

With regard to copyrights, the matter is a different one, as music can hardly be considered a necessity, so the ethical side of the question can be readily dismissed. The plan of the Government permitting the use of copyrights under license and on payment of a fee to be held by the Custodian of Enemy Property until the end of the war, would seem to simplify the entire matter.

It is a well-established fact that since the beginning of the war Germany has been utilizing American inventions patented in Berlin, but it remains to be seen whether there will be any reimbursement after the war.

The number of American patents that Germany is using can only be estimated, but the capture of some of the U boats has given conclusive evidence that the Teuton has appropriated everything he thinks necessary.

The larger music publishing houses, however, are not in favor of the U. S. Government's plan. William Arm Fisher, of the Oliver Ditson Co., said that in the opinion of his house such action would be treating international copyright as a "scrap of paper," and the Ditson Company had no desire to emulate Germany in that respect. "Even if the practice became general," he continued, "of reprinting German editions under the license the government proposes to issue the profits would be so divided that it would be a doubtful business proposition. It is interesting also, to note that the inability to obtain foreign editions has compelled multitudes to turn their attention to American compositions which might otherwise have been passed by. "Our observation is that the war is to the advantage of the native composers."

George Maxwell of Ricordi & Co., said that his house was not interested as they already imported their own editions even of non-copyrighted works.

Oscar Sonneck of the G. Schirmer Co., said that the reprinting of German works now would undoubtedly lead to reprisals at the end of the war which would be undesirable and that from any point of view G. Schirmer Inc., was against taking advantage of the new license.

VINCENT BRYAN IN PICTURES

Vincent Bryan, who has written many song successes, has given up this line of work for good, and will in future devote his entire time to the motion picture business.

His latest work in this line is the writing and producing of a two-reel comedy entitled "A Rag, a Bone and a Hank of Hair," in which Ray and Gordon Dooley, the vaudeville team, will be featured.

WILL SKIDMORE WITH STERN

Will J. Skidmore, the Kansas City song writer has been engaged as professional manager of the Chicago office of Jos. W. Stern & Co.

ROSSITER TO PLAY VAUDEVILLE

Will Rossiter, the Chicago song writer and publisher, has booked a tour in vaudeville, and will sing a number of his new songs.

"TRAIL" SONG AT CAMP UPTON

William A. Wilander, who wrote the words of "Eyes of Heaven," and "I've Heard About the Nights of Columbus," is now a private in the 305th Infanthy, stationed at Camp Upton.

He is a valued man in his company, and his efforts to afford entertainment to the boys in camp are meeting with enthusiastic appreciation.

In a letter to Julius Witmark last week Private Wilander wrote: "At all our entertainments 'There's a Long, Long Trail,' is always a feature and our major requests it every time he calls on the band. I am told that General Bell is to make 'There's a Long, Long Trail,' the official song of Camp Upton."

MME. LUND WINS ART PRIZE

Mme. Signe Lund was awarded the $500 prize for the best musical setting to Daniel M. Henderson's poem, "The Road to France," at a dinner of the National Arts Club last week. The poem received the National Arts Club $250 prize for a patriotic poem last May.

Mme. Lund, who was the guest of honor, was born in Christiana.

HARRIS SONG WINS AGAIN

"Break the News to Mother," Charles K. Harris' Spanish-American war song hit which during the past few months has leaped into great popularity and has won numerous competitions, was again successful last week.

At a patriotic song contest held at the Greenpoint Theatre in Brooklyn in competition with the best songs of the season it again was awarded first prize.

GRACE FISHER IN VAUDEVILLE

Grace Fisher, formerly of the Winter Garden, is breaking in a new vaudeville act which has been booked for a long tour over the United time. Miss Fisher is singing "Love Will Find a Way," "Knit, Knit, Knit," and "Bring Back the Kaiser to Me." All these songs are published by Harry Von Tilzer.

GILBERT & FRIEDLAND LOCATED

L. Wolfe Gilbert and Anatol Friedland, who recently formed the Gilbert & Friedland Music Co., to publish and market their song compositions, have leased offices at No. 232 West Forty-sixth Street, and with Harry Goodwin in charge are open for business.

BERNARD FEUER WITH STASNY

B. Bernard Feuer, formerly with the Wm. Jerome Music Corporation, is now with the E. J. Stasny Music Co. He has placed a number of new songs with the Stasny Co., which will be released within the next few months.

ABE OLMAN COMING EAST

Abe Olman, of the Chicago office of Forster, the music publisher, is expected in New York some time next week, and for ten days or so will make his headquarters at the local professional offices of his firm.

FOX SINGS FORSTER SONG

Harry Fox, who is appearing over the United time in a new single act, is singing "An Old Horse Knows the Way Home," a recent publication of Forster, the Chicago publisher, and is scoring a decided success.

SING BROADWAY SONG

Regan and Renard, presenting the clever act "The New Hotel Clerk," are meeting with decided success singing the Broadway Music Co.'s song hit, "I May Be Gone for a Long, Long Time."

"OVER THERE" FOR CANADA

The Feist house is issuing a special Canadian edition of the George M. Cohan song "Over There."

SINGERS DISCARD SPECIAL SONGS

Scores of These Numbers Heard in Vaudeville Do Not Compare With the Published Songs

The scores of singing acts, which at the beginning of the season introduced innumerable special songs in vaudeville are rapidly discarding them and are returning to the music publishers for their material.

The reason for the flood of special songs which were heard in all the vaudeville houses was due to the fact that publishers discontinued the paying of singers for rendering the published numbers. Many of the singers thereupon, suffering from the loss of the weekly payment from the publishers, which in many instances amounted to a considerable sum of money, discarded the published songs and introduced specially written numbers.

Nothing was more short sighted for in the great majority of cases, the published numbers were infinitely better than the specially written songs. It is doubtful if any season in years has seen so many meritorious numbers in the popular catalogues and in nearly every house a singer can obtain an entire repertoire.

Professional singers are rapidly learning that an audience far rather hears a song which has been sung two or three times, than a new one. This has been demonstrated many times and scores of the biggest popular hits have failed to register in the vaudeville houses until heard four or five times.

PUBLISHERS AID RED CROSS

Howard & La Var, the music publishers who donated five per cent of the sales of the song "Somewhere In France Is Daddy," to the American Red Cross, remitted a check last week for $158.

The Central Trust Co., assistant treasurer of the Red Cross Fund, in acknowledging receipt of the amount wrote the publishers as follows:—"On behalf f the Council, we desire to thank you and to assure you that the Council is greatly gratified at this substantial evidence of your support of the Red Cross."

CHARLES BAHYA WITH STERN

Charles Bayha, writer of "Come Out of the Kitchen Mary Ann" has joined the composing staff of Jos. W. Stern & Co., and has placed a number of songs with this house which will be released immediately. The first is called "I'm In The Army Now," an Irish marching song. Mr. Bayha will make his headquarters at the Stern professional offices.

REILLY SINGS NEW WAR SONG

William J. Reilly, of the battleship "Michigan," is singing William Jerome's new war song, "When the Yanks Come Marching Home." He first introduced it at the Hippodrome, where it was received with great enthusiasm, and after its rendition was complimented by Admiral Usher of the U. S. Navy.

NEW PATRIOTIC SONG ISSUED

The American Music Co. of Wilwaukee, Wis., has issued its first publication. It is a patriotic number entitled "Keep The Old Flag Flying O'er That Little Home Of Mine." Frank E. Lord wrote the words and the music is by Otto Miessner.

WITMARK NUMBER FEATURED

Curry and Graham are meeting with much success singing the Witmark song, "You Brought Ireland Right Over to Me." These two clever performers are compelled to respond to many encores after each rendition of the number, and its popularity is increasing.

FEIST EXPLOITS "OVER THERE"

"Over There," the George M. Cohan war song hit for which Leo Feist paid $25,000 is to be exploited in a way never before utilized in connection with a song publication.

It is the belief of the entire music industry, that there are greater sales possibilities in connection with this number than any popular song ever issued and in order that it may receive the greatest possible circulation the Feist house is planning the greatest publicity campaign ever mapped out in connection with song popularization.

In addition to covering the entire country with its own professional and sales force, the Feist concern will make use of every known advertising medium of recognized value as well as utilizing a number of others never before used in connection with the popular music business.

The number of acts which have put the song on within the past week is particularly large and covers the entire country and since the announcement that the song had been added to the Feist catalogue was made the professional offices of the house have been deluged with requests for copies and orchestrations.

"TIPPERARY" HEARINGS BEGIN

Hearings began last week before J. Campbell Thompson, referee in the case of Miss Alice Smith Burton Jay against Chappell & Co. for $100,000 damages.

Miss Jay claims that the melody of "Tipperary" was stolen from a song she wrote in 1908 called "I'm On My Way to Yakima, the Place Where The Apples Grow." She further alleges that one Harry Williams appropriated the melody of her number.

Chappell & Co., the English music publishers although made the defendants in the suit are not the original publishers of the song. B. Feldman of London is the copyright owner and Chappell & Co., through their New York branch handled the number in America.

The hearing was postponed until November 20.

SONG OWNERSHIP IN DISPUTE

F. J. A. Forster, the Chicago music publisher, and the A. J. Stasny Music Co. are both laying claim to the publication rights of the song "Over the Phone," released several weeks ago by the Forster house.

Stasny states that the song was written in his office in October by Will Hart, who was under contract to the Stasny Company. Abe Olman, the composer, however, claims that he set a melody to the same lyrics last August, and thereafter turned the manuscript over to the Forster Company for publication.

According to several who have seen the lyrics of both songs, the words are identical, and it is probable that some settlement will be made between the publishers without going into the courts.

DOROTHY HERMAN SINGS NOVELTY

Dorothy Herman, now in vaudeville, is introducing with much success a clever Harry Von Tilzer novelty number entitled "The Little Good For Nothing Is Good For Something After All." Lou Klein wrote the words of the song, while the melody was supplied by Mr. Von Tilzer.

LEO ZAHLER IN HOSPITAL

Leo Zahler, a pianist connected with the professional department of the McCarthy & Fisher Co., is in the Coney Island Hospital, where he is recovering from an operation for appendicitis.

McKINLEY CO. HAS NOVELTY SONG

One of the most promising of the new McKinley Music Co. songs is "Way Down in Macon, Georgia, I'll Be Makin' Georgia Mine," by Jack Frost, Loos Brothers, Paul Biese and Henri Klickman.

BURLESQUE

WALDRON TO RUN COMPANY AT ARMY CAMP

WILL LOCATE AT WRIGHTSTOWN

TRENTON, N. J., Nov. 9.—B. A. Levine, who has the Grand here, has notified the American Burlesque Circuit that an option has been given to A. L. Waldron, of Trenton, to erect a building to cost approximately $25,000 at Camp Dix, Wrightstown, N. J.

The Government has given, it is understood, a plot 240 by 140 feet for the building, which will contain four stores and a theatre. One of the stores must be turned over to the Government for its own use.

After the cost of the building has been made, the government is to get 10% of the profits of the business.

The Government, it is stated, has decided to make Camp Dix a permanent camp, the place being so ideally located.

It is the idea of Waldron to book the American Burlesque attractions at this house the first three days of the week, starting Sunday. The last four days he is contemplating putting in dramatic stock.

In case the deal goes through and the American Circuit decides to place its shows at the Camp Dix house, it will split the week with the Grand, Trenton.

CALLAHAN RESCUES POLICEMAN

Emmett Callahan, one of the Callahan Brothers, of the "Spiegel Revue," proved himself a hero last week.

At a fire in the Salvation Army Mission in Paterson, when a number of lives were lost, one of the city policemen, while rescuing some of the inmates, was hit on the head by a falling pole and knocked unconscious. Callahan jumped to the man's side and carried him away, just a few seconds before the wall of the mission fell.

KATE PULLMAN INJURED

TORONTO, Ont., Nov. 9.—Kate Pullman, featured soubrette with the Rose Sydell Company, while playing the Majestic Theatre last Sunday night, at Port Huron, fell on the stage and injured both her knee caps. As a result she was compelled to cut out considerable of her work.

She has improved this week and will, no doubt, resume her entire part with the show next week in Buffalo.

COMPANY PLANS DINNER

PHILADELPHIA, Nov. 9.—Arrangements are being made for a big dinner Thanksgiving night by members of the "Step Lively Girls" Company at Zeisse's Hotel, this city, during their engagement that week at the Casino.

Zeisse's has, for many years, been the bright spot of Philadelphia during the holidays and also the headquarters of theatrical people downtown.

MOE MESSING IS MARRIED

CINCINNATI, O., Nov. 8—It has just leaked out that Moe Messing, manager of the "Broadway Frolics," and Bertha Delmonte, prima donna of the company, were married Oct. 29, in Dayton.

The ceremony took place in the morning. A banquet was tendered the couple after the evening performance.

QUITS "MORNING GLORIES"

Jim Cale, closed with the "Gay Morning Glories," at the Savoy, Hamilton. He returned to New York last Saturday.

WINTERS JOINS "GLORIES"

Sid Winters joined the "Gay Morning Glories" at the Cadillac, Detroit, this week.

GEORGE PECK TO MARRY

George Peck, general manager of the American Burlesque Circuit, has announced his engagement to Mrs. Harry Leoni.

Mrs. Leoni, widow of the late Harry Leoni, was, for a number of years, one of burlesque's best known and popular leading women, who, for many seasons, headed Bob Manchester's "Crackerjacks." She retired from the stage about four years ago, and spent several years at ner home in Painesville, Ohio.

Mr. Peck has been a widower a little over a year. He is an old-time showman in all branches of the business.

The couple will be married Nov. 25 at the home of Mr. Peck's sister, at Lakeview, N. J.

USES USHERS AS CENSORS

WHEELING, Nov. 11.—F. E. Johnson, manager of the Court Theatre here, which plays burlesque three days each week, has installed a novelty in the way of lady ushers, who go through the audience and receive comments on the play from the women patrons.

The theatre formerly played high-class dramatic shows, and it was feared that the public would hold off the new bills. Hence the plan of having lady ushers, who are, incidentally, some of the most popular girls in the city. At a suggestion by a patron any suggestive line is cut, and everything is being done to keep the shows clean and attractive to all classes

BUSINESS DROPS OFF

A drop in business in both burlesque circuits, particularly through the West on the American Circuit, is reported the past few weeks. The reason, managers state, is the recent Liberty loan and the war tax which went into effect Nov. 1. It is thought, however, that this will only be temporary. It will be remembered that the same difficulties were experienced in Canada, when the war first started, but righted themselves later.

POWERS REPLACES HALE

NEW CASTLE, Pa., Nov. 12.—Jimmy Powers arrived here to-day with owner Billy K. Wells, of the "Mile a Minute Girls," to take over the management of the show, replacing William Hale. Up to three weeks ago Powers was advertising agent of the Columbia Theatre, New York. Since then he has been the traveling representative of the United States Lithograph Co.

BERT BEZER BECOMES SOLDIER

Bert Bezer, formerly electrician at the Casino, Brooklyn, and with road burlesque shows, is now with Company E, 308th Infantry, at Camp Upton, L. I. His company is giving a Minstrel Show at the Camp this Friday night, one of the features being a boxing bit as done by Don Barclay and Al. K. Hall with the "Maids of America" two years ago when Bezer was the electrician of the company.

VERA GEORGE MARRIED

OMAHA, Neb., Nov. 9.—It has just become known that Vera George was married here recently to a non-professional, George Davis, Jr.

For several seasons Miss George was a member of Al Reeves' Show and later was a partner of Andy Lewis in his vaudeville act.

GIVE PARTY FOR CLARK

Don Clark, straight man and producer of the "Star and Garter" Show, was tendered a theatre party of two hundred people at Miner's Bronx last Tuesday, headed by Bronx Billy and John Kenny.

KAHN ENGAGES PRINCIPALS FOR NEW COMPANY

HARRY STEPPE TO BE FEATURED

Ben Kahn has engaged the following principals for the opening show at his new Follies Theatre, formerly Keiths, Bronx, which will open Saturday night.

Harry Steppe is to be featured comedian, Benny Howard, second comedian, doing "Dutch," Chick Bricmont, "straight," William Wandas characters and eccentric, Nola Rignold, prima donna, Michalena Pennette, Ingenue and Dolly Fields soubrette. A chorus of twenty girls is now in rehearsal for the show.

STOCK CIRCUIT PLANNED

Rumors to the effect that a Stock Burlesque circuit is being organized in Chicago were current along Broadway last week, and seem to be well founded. On account of the mystery surrounding the entire project, however, the names of those supposed to be behind it were not mentioned.

According to the reports, all the cities in the middle west will be included, and a house in Indianapolis has been already secured. The promoters are said to be of the opinion that after January, travelling companies will find it difficult to make railroad jumps, as the roads will be for the most part handling government troops and supplies. A shortage of baggage cars is thus imminent. It is feared companies will lose time in transit, and will miss engagements. A stock company in each city, with a new bill each week, would prove the only solution to the problem, they figure.

HURT IN SHOW TANK

ALBANY, N. Y., Nov. 10.—At an amateur diving contest held at the Empire Theatre this city, last night, in conjunction with the regular performance of the "Hip, Hip Hooray Girls," Charles J. Walker, a student of the Albany High School, who entered the contest, hit his head on the side of the tank, knocking him out. He was unconscious for five hours after being taken to the hospital. He had been warned to make a straight dive, but tried some fancy stunts and came to grief.

MYRTLE CHERRY IS ILL

PHILADELPHIA, Pa., Nov. 12.—Myrtle Cherry, is in this city under the care of Dr. Barton a specialist in throat trouble. She will remain under his care for about ten days, and then return to the "French Frolics," of which she is prima donna.

"MILO" JOINS "INNOCENT MAIDS"

PHILADELPHIA, Pa., Nov. 12.—Milo joined the "Innocent Maids" to-day at the Gayety here as an extra attraction. The act will remain with the show for the balance of the season.

HAVE NEW ACT READY

Strouse and Franklin have been rehearsing a big bicycle act the past three weeks. It has nine people, seven girls and two men. The act will open in Stamford, Thursday.

HOWARD SIGNS EVANS

Sammy Evans, the Hebrew comedian, who recently closed with the "Aviators," has been signed by Joe Howard for his stock at the Gayety next Summer.

HARRY BRYANT IN TOWN

Harry Bryant arrived in New York last Thursday for the first time in six months. He has just closed his summer home.

Burlesque News Continued on Pages 29 and 31

IRWIN-COLUMBIA SUIT SETTLED

After several postponements in the suit which Fred Irwin brought against the Columbia Amusement Company, a satisfactory settlement was made last week. A. L. Berman represented Irwin and Leon Lasky the company.

"BURLESQUE REVIEW" PATRIOTIC

Members of the "Burlesque Review" Company, headed by Zella Russell and Harry K. Morton, subscribed liberally to the recent Liberty loan. The subscriptions of the entire company total $2,600.

SINGER SATISFIED WITH SHOW

After a trip to Cincinnati to look over his "Broadway Frolics," Jack Singer returned to New York last Thursday with word that he is perfectly satisfied with the show in every respect.

MICALS REPLACES JACKSON

WHEELING, W. Va., Nov. 8.—Sam Micals joined "The Forty Thieves" last week at Columbus, replacing Harry Jackson, who joined the "Mile a Minute Girls."

BURTON SIGNS FAY SHIRLEY

Joe Burton has engaged Fay Shirley as prima donna of his stock company in place of Maybelle Courtney. She will open with the show at the Union Square next week.

McGREGOR'S FATHER DIES

William A. Vaughan, father-in-law of Eugene McGregor, died at his home in New York, Nov. 4. He was buried in Evergreen Cemetery.

KAHN ENGAGES BABE LA TOUR

Ben Kahn has engaged Babe La Tour for his "Follies" show when it opens at his new house on its second trip there, in three weeks' time.

BURLESQUERS MARRY

HUTCHINSON, Kans., Nov. 7.—Harry H. Huber and Pauline Bricmont, member of the "Midnight Follies" were married here Sunday.

"FOLLIES OF PLEASURE" MADE UP MOSTLY OF OLD BITS AND NUMBERS

The "Follies of Pleasure," at the Star last week, is far from being one of the best shows on the American Circuit. While, at times, it shows traces of a plot, it is made up mostly of old bits and numbers and, in places is suggestive.

The cast of principals is well balanced and struggles along with what material they have to the best of their ability.

Clyde Bates is principal comedian and working as a tramp, gets as much as possible out of what he has to work with. The same can be said of Larry Larrivea, who does a good "tad." Tom McKenna works his "dope" well and scored in his several numbers, Billy Schuller is a nifty "straight." He dresses well and "feeds" nicely. Nat Shack does a bell hop.

In Charlotte Worth, the company has a fine prima donna. She is pretty, has a classy wardrobe, humors laughs with the comedians and can sing. This young lady lends class to the show and, as it is said that she leaves the show shortly, her place will be hard to fill.

Violet Hilson is a corking good soubrette who puts her numbers over with plenty of vim.

Mae Mills leads several numbers nicely.

The chorus is not as good as several on the American Circuit. With a few exceptions they are not overburdened with youth and beauty. They do not work in unison in several of the numbers and were particularly off color in the pick out number last Thursday afternoon, talking and kidding with one another. SID.

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This Week, Nov. 12

NAT NAZARRO

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IN

"A VARIETY OF VARIETIES"

WILL ENTERTAIN OFFERS FOR PRODUCTIONS

DIRECTION :-: WM. S. HENNESSY

ABOUT YOU! AND YOU!! AND YOU!!!

JEAN THOMAS has joined "Very Good Eddie" on the road.

Stevens and Brunelle are presenting a new turn over the Fox time.

Clinton Moffitt is going on tour as manager of "Among Those Present."

Lester Murray is managing the Harry Lauder tour for William Morris.

Sarah Padden begins a return tour of the Orpheum Circuit, December 2.

Harvey Green, of Allen and Green, is spending the week at Atlantic City.

John E. Haggerty has been engaged to manage the new Chauncey Olcott show.

Wallace Ham leaves this week to go in advance of **"Parlor, Bedroom and Bath."**

The Bell Trio played a return engagement at the Strand, Racine, last week.

Elsie Janis doubled this week, headlining at both the Palace and the Riverside.

Edward Darney has been leading man with the J. W. Payton Stock Co. for two years.

Eddie Dowling is playing a return date at the Hudson Theatre, Union Hill, this week.

E. M. Crawford is back in his old position as treasurer of the Grand Theatre, Akron, O.

Mae Page Taylor has a new novelty songalogue act completed. Jack Levy is booking it.

Playman Ben Ali is the father of a boy, born last Thursday. Mother and child are doing well.

Aaron Epstein, head usher at the Folly, Brooklyn, has been rejected for the National Army.

Max Halperin has been appointed treasurer of Ben Kahn's new Follies Theatre in the Bronx.

Frank Novak, song publisher, addressed the Advertisers' Club in Cincinnati last week.

Walter Knight has acquired the rights to "Alsace," a play by Gaston Leroux and Camille Dreyfus.

Donald Brian's name will stand out in electric lights all alone when "Her Regiment" comes in.

Bill Caress, formerly a clown with Ringling Brothers, has joined the cast of "Jack o' Lantern."

Harry Clarke is being starred on the Coast in "The Third Party," taking Taylor Holmes' old role.

Oliver Bailey, the playwright, has started to do some special work for the Goldwyn Film Corporation.

Allen K. Foster is arranging the dances for "Over the Top," which opens next Monday in New Haven.

John Willis has been exempted from the draft, and will continue on the road in his novelty wire act.

Mabel Carruthers has been engaged by Lou-Tellegen to play with him in his new play by Willard Mack.

Ben Atwell, smile and all, is back in New York, after having piloted the Jolson show to the coast.

Mike Bernard, after two years in the West, is back in New York and will soon be seen on United time.

Monte Stuckey has replaced Wm. E. Mallette in the light comedy role in **"Broadway After Dark."**

Harvey Watkins, of the United Booking Offices, was at the Traymore, Atlantic City, for a rest last week.

James C. Lane has been succeeded in the cast of "Tango Shoes" by Bert Cole. Lane is now in New York.

Walter Rosenberg has been engaged to manage the Broadway Theatre. He is to have a share in the profits.

Walter Regan has joined the cast of "Madame Sand." He closed in "The Rescuing Angel," last week.

George Audie, for many years treasurer at the Lyceum Theater, is now connected with McBride's Ticket Agency.

Gus Rapier and Rita Renier have been playing dates around Chicago since closing in stock at Gary, Indiana.

Joe Miller, of the 101 Ranch Shows, is spending the Winter at Palm Beach, resting from his season's activities.

Horace Park will manage the Liberty Theatre, Akron, O., a new picture house to be opened about December 1.

Jerry Flynn has left McBride's Ticket Agency to replace Allen Schnebbe as treasurer at the Hudson Theatre.

George Lovett and his Jazz Band have been routed over the Orpheum Circuit and opened at Salt Lake last Monday.

Nathan Franko, the musical director, hopes soon to receive a commission as lieutenant in the United States Navy.

Jack Shilling, formerly chief electrician at the Folly, Brooklyn, is now the chief electrician at the Fox studios at Fort Lee.

Arthur Mack, formerly of the Union Hill, N. J., stock company, is bugler of the 312th Infantry at Camp Dix, Atlanta, Ga.

Mabel Webb, a new singer from Australia, has just arrived in this country for a tour. She is being booked by Jack Levy.

Helen Gladden, formerly of Billie **Burke's** vaudeville act, "Pinky," is at present a member of the Hippodrome cast.

Lida Kane, formerly of the Malley-Denison stock, has joined the "Stop, Look and Listen" Co. en route to the Pacific Coast.

Ray Cummings, of Cummings and Shelley, was obliged to lay off two weeks on account of an injury done his arm last week.

William Moensch, doorkeeper of the Orpheum Theatre of San Francisco for over thirty years, resigned his post last week.

Joe Vion has been engaged to go ahead of "Once Upon a Time," the new Chauncey Olcott play produced by Cohan and Harris.

Julian Anhalt, manager of the Republic Theatre, left last Thursday for Chicago in the interest of the A. H. Woods attractions.

Guy D'Ennery, a stock actor, has signed with May Tully to appear in her sketch "Finders—Keepers" which is now touring the South.

S. L. Rothapfel, manager of the Rialto, left last Thursday for a three weeks' trip to the Pacific Coast, combining business with pleasure.

Suzanne Michode, a South American beauty and singer, has just arrived here and placed herself under the management of Jack Levy.

Billy Carney, of the Barnum and Bailey Show, is now in New York, looking over the management of a rooming house which he owns.

Patrick Woods, manager of theatres in Rhode Island, has been appointed assistant to Eddie Darling, booking manager of Keith's Circuit.

Bushnell Dimond, dramatic critic of the **Philadelphia *Public Ledger*, has been** drafted into the national army, and is at Camp Meade, Md.

Arthur Torelli, Jones and Ross and Grace Dickson, with Doctor Herman, are the acts now on tour with the Sylvester Schaeffer road show.

Ethel Albertini, who was operated on in St. Vincent's Hospital, has recovered and plans to resume her vaudeville bookings early in December.

Nat A. Magner, touring the Orient in the interests of several motion picture companies, cabled from Yokohama of his arrival several days ago.

Joseph Riter has his fill of the producing business for a while. "Romance and Arabella" is going to the store house and he is going to take a rest.

Cyril Scott won the Errol Cup, competed for by members of the Lambs' Golf Club at the links of the North Shore Country Club, last Sunday.

Marion Lee, of the Charles Robinson shows, has applied for separate maintenance against her husband, David Peysner, of the Tempters show.

Vinton Friedley, who managed the Toy Theatre in Boston and the Little Theatre in Philadelphia, has joined the Grace George company as juvenile.

Peggy Marsh, the motion picture actress, was fined $3 in the Traffic Court last week for abandonment of her automobile on East Thirty-fifth Street.

Marie Baer, of the Cincinnati Players, has announced her engagement to Robert Emmons Rogers, playwright and professor of English at Boston Tech.

Hector Fuller, the dramatic critic, was in New York last week with Thomas Shipp, in charge of the national publicity for the $35,000,000 Y. M. C. A. drive.

J. Ellis Kirkman, who used to appear at Keith's Union Hill, has ended his engagement at Lowell, Mass., and returned to Union Hill to appear in a Pathé film.

Harold West, lilliputian member of the "Jack o' Lantern" company, has purchased a prize Pomeranian, and is seen daily parading Broadway in its company.

Maud Grey has retired from the cast of the Aborn opera stock company in Pittsburgh and will take a long rest. Her place has been filled by Florence Mackey.

Robert Hyman and Virginia Mann, playing leads with the Alcazar Stock in San Francisco, left the company last week and are now at liberty for stock engagements.

Charles H. Stevens, leading man with "After Office Hours," while playing Des Moines, Ia., last week, was the guest of Mr. and Mrs. Selmer Jackson at a dinner party.

Ann Wardell, an actress, caused the arrest last week of Peter W. Olsen, whom she charged with annoying her. Magistrate **Koenig sentenced Olsen to two days** in jail.

George Vivian has been engaged as stage director for the Hobart-Jordan Corporation to look after the production of George V. Hobart's farce "What's Your Husband Doing?"

C. W. Morgan, manager of the Fairmount, W. Va., Opera House, has placed the booking for his house with F. E. Johnson, manager of the Court Theatre, Wheeling, W. Va.

Jim Donovan has started working with his new partner, Jim Harrington, while Miss Lee, his former partner, and Mrs. Donovan in private life, is expecting a visit from the stork.

Fay Marbe, appearing in "Oh Boy" at the Princess Theatre, this city, has signed a contract with the Vitagraph Company by the terms of which she is soon to appear in a photoplay with Earl Williams.

Charles Schofield, of the old team that played "Roses," rejoined his partner, Isadore Martin, at Keith's Providence, last week, after an illness. They now have a new act called **"King Full."**

George Marion, the stage director, returned to his earlier occupation of acting, last week, when he appeared at the Park Theatre, Boston, as Anatole Pivert, a French restaurateur, in "The Grass Widow."

Samuel Baerwitz, agent in the Putnam Building, has been absent from his office during the past week on account of illness. An operation on his ear was performed Saturday, and he expects to be in later this week.

Mrs. Raymond Mettler, wife of R. S. Mettler, band leader last season with Steve T. Mulcahy's National Exposition Shows, last week underwent an operation for appendicitis in the Good Samaritan Hospital, Cincinnati.

Walter Hogan, of the Manhattan Opera House; Allen Schnebbe, of the Hudson, and Arthur Wright, of the Winter Garden, were guests of honor of the Theatrical Treasurer's Club at a banquet given last week at Castle Cave.

Major G. A. Gagg, secretary-treasurer of the Hagenbeck-Wallace Circus, who was operated on November 6 at Eastman Private Hospital, Indianapolis, Ind., is reported to be improving and is expected to be out in about two weeks.

Dorothy Dale, the motion picture actress, was upheld in her suit for $1,068.96 against the Mirror Films, Inc., by the Appellate division of the Supreme Court, last week. Miss Dale claims that she was not paid for nineteen weeks of her contract.

F. E. Johnson, manager of the Court Theatre, Wheeling, W. Va., is now booking for Wheeling, Fairmont, Parkersburg, Huntington, Clarksburg and Charleston, W. Va.; and Zanesville and Lancaster, Ohio. More theatres are being added to the list.

Evelyn Nesbit, last Wednesday, underwent an operation for the removal of a steel splinter from the pupil of her right eye. The operation was successful and with the aid of cocaine on the injured eye the dancer was enabled to continue her appearances at the Palace.

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DEGMAR, DALGREN CO.

Theatre—*Proctor's 23d Street.*
Style—*Dancing and harp.*
Time—*Ten minutes.*
Setting—*Velvet drop.*

Miss Degmar offers a very neat dancing act for its kind. The numbers are all well assembled, being done in just the amount of time to be snappy and entertaining. She does three or four dances, all of which are executed in a graceful manner and are pleasing to the eye.

Miss Dalgren, who plays the harp, renders a few classical selections, and for their closing number Miss Degmar does a very neat dance accompanied by Miss Dalgren.

There is nothing to rave about in this act but it is a good closing turn for the smaller houses of the two-a-day.

M. L.

REDMOND AND WELLS

Theatre—*Proctor's 58th St.*
Style—*Singing and dancing.*
Time—*Twelve minutes.*
Setting—*In one.*

Redmond and Wells are clever and versatile.

They open with a song and dance, in which they are dressed as southerners, and show evidence of being the real thing. Redmond then does a soft shoe dance which is very good. Changing to a blue beaded dress, Miss Wells sings a song and is followed by Redmond in an English walking suit, with an eccentric soft shoe dance.

In another change, this time to a white dress, Miss Wells sings and dances at the same time and for a finish they do a very clever dance.

This is a good act and should find no trouble being booked. M. L.

HEBERT'S REVUE

Theatre—*Proctor's 23d Street.*
Style—*Variety act.*
Time—*Ten minutes.*
Setting—*Full stage.*

Hebert's Revue consists of three men and two women dressed in neat costumes, who sing, dance and play musical instruments.

They open with one of the women singing a selection, accompanied by a man at the piano and followed by three men singing a popular number. Then two of the company, a man and a woman, do a dancing number which was put over in fine style and the act finishes with a medley of popular songs played on the saxophone and cornet.

The company are fair instrumentalists and sing fairly well, but the act is good for small time only. M. L.

BUCKLEY AND ROSELLYN

Theatre—*Jefferson.*
Style—*Juggling.*
Time—*Ten minutes.*
Setting—*Full stage.*

This team of jugglers, a man and woman, relies principally on apparatus of an unusually showy quality for most of its effects. Their work is in the line of balancing various articles. Most of their stuff is brand new.

The couple have some splendid tables and fittings, and their act is swift and original. They entertain throughout, and keep the turn just short enough to hold interest to the end. P. K.

ADAMS AND MANGLE

Theatre—*Greeley Square.*
Style—*Hoop and hat throwing.*
Time—*Eight minutes.*
Setting—*Full stage.*

This is a good act, in which both men do some very good tricks with hoops. They juggle them in all sorts of ways and then show the audience how to make them enter an opening in a tent by rolling them a certain way.

Then they juggle some trick hats, after which they throw them out into the audience in boomerang fashion and catch them on their heads on the return.

This is a good act for small time.

M. L.

NEW ACTS

(Continued from Page 9)

"THE EDGE OF THINGS"

Theatre—*Palace, Brooklyn.*
Style—*Sketch.*
Time—*Seventeen minutes.*
Setting—*Roof.*

Two men and two women are seen in this sketch, which tells the story of how a husband is trying to get rid of his wife by eloping with a neighbor.

The husband meets the girl as she is descending from the window of her home on a ladder and they are about to make a getaway when the janitor intercepts them and tells the girl what happens to those who steal other peoples' property. The wife comes up on the roof then, and, seeing the worried expression on her husband's face, carresses and kisses him. The girl, on finding that he is a married man leaves him.

This is a well written sketch, containing a good idea and is well carried out. Some of the lines are humorous and get laughs, while all the players do excellent work. M. L.

RACE AND EDGE

Theatre—*Proctor's 58th Street.*
Style—*Comedians.*
Time—*Twelve minutes.*
Setting—*In one.*

Race and Edge, two men, present a comedy act in which their talk consists mainly of English jokes.

Their material is rather old and not particularly good, but they make the most of it. They dress in a riding habit and a business suit, and finish their act with a song in which they mention the different soldiers of the Allies and then go into a soft shoe dance.

These boys, with different material, should be laugh makers. M. L.

TURNER AND GRACE

Theatre—*Proctor's 58th street.*
Style—*Juggling.*
Time—*Eight minutes.*
Setting—*In two, Futurist drop.*

Turner and Grace present a very novel and entertaining juggling act. They perform all their tricks with a variety of apparatus which keeps the act interesting at all times.

They open with tennis rackets and then do a turn with a lamp and some plates. Among the articles handled were glasses, hats, spools, umbrellas, and whips.

This act has enough novelty in it to keep it booked at all times. M. L.

MARION HALL AND CO.

Theatre—*Proctor's 58th St.*
Style—*Singing and Dancing.*
Time—*Thirteen minutes.*
Setting—*Special Drop.*

Marion Hall and company have a novelty piano and singing offering, with Miss Hall presiding at the piano.

Their opening number is well rendered. The second is a character song by the three, after which a piano solo, played by Miss Hall, was well rendered and of an artistic character.

The gowns worn by the act are attractive. The turn is an acceptable one for a next to closing spot on the three-a-day. M. L.

SWAN AND O'DAY

Theatre—*Proctor's 58th Street.*
Style—*Black face comedians.*
Time—*Twelve minutes.*
Setting—*In one.*

Swan and O'Day have a novel black face turn which is new and interesting.

The act is based on cross-fire talk between a couple of gum-shoe men. It closes with a dance rendered by one of the men which helped put the act across. The act is a good flash for small time.

M. L.

LILLIAN KINGSBURY & CO.

Theatre—*Fox's Jamaica.*
Style—*Playlet.*
Time—*Eighteen minutes.*
Setting—*Kitchen.*

Lillian Kingsbury has re-written her former act, "The Coward," retaining the same title and cast but giving the story a different twist. The story starts off with an apology in the form of a slide, thrown on the screen, telling folks that the action of the playlet is taking place in a foreign monarchy.

A mother with three children is awaiting her husband's arrival for supper. The children have joined the Boy Scouts and nearly every able bodied man in the town has gone to the front. The husband arrives and then the inevitable discussion between husband and wife as to his going to war follows. The wife wins her point temporarily and the oldest boy, who has just turned sixteen years of age, enters and declares that he has been accepted and is going to the front.

An officer in khaki walks in then, and states that every man under forty has been conscripted and that the husband now must go and fight. The wife then rushes in and, drawing a revolver, shoots him in his right hand.

The act has a great many comedy points which are brought in at the right time, giving relief to tense situations. But to dress an officer in khaki and then have him talk about the King, is inconsistent. "The Coward" needs several changes in lines and lots of work before it is ready for the big time.

S. L. H.

THE BOYS IN BLUE

Theatre—*Palace, Brooklyn.*
Style—*Singing and drilling.*
Time—*Twelve minutes.*
Setting—*Camp scene.*

The Boys in Blue have rather a novel and entertaining act, in which they portray the life of the men in the Navy, running through some short drills.

For their opening number, they sing and dance a hornpipe, which was well executed. One of the nurses then sings a selection, asking all to preserve food and help win the war, which is followed by a drill, in which the boys go through the manual of arms. They finish their act with the nurses and the boys scaling a ten foot wall.

This act has the punch to carry it through, and, with the men and women all working hard, should be a good closing act on any bill. M. L.

"SOMEWHERE IN FRANCE"

Theatre—*Proctor's 58th St.*
Style—*Comedy skit.*
Time—*Twenty minutes.*
Setting—*Trench.*

"Somewhere in France," is a pretentious sketch portraying the life of the men at the front.

The act is composed of four men and the setting represents the interior of a trench on the firing line. They open with some slow moving comedy and some songs are rendered, after which one of the men recites a poem, giving the act a strong finish. M. L.

DARRAS BROTHERS

Theatre—*Proctor's 23rd St.*
Style—*Acrobatic.*
Time—*Seven minutes.*
Setting—*Full stage.*

The act starts off with the usual acrobatic routine, the men performing some handsprings and then doing some stunts that were rather difficult.

One of the brothers then mounts the trapeze and a few thrilling stunts are done. The boys work fast and earned the applause given them. M. L.

THE DENT DUO

Theatre—*Fox's Jamaica.*
Style—*Singing skit.*
Time—*Eighteen minutes.*
Setting—*In one.*

The Dent Duo offer a very small time act. It was in the second spot at this theatre where they accomplished practically nothing with a routine of songs.

Miss Dent seems to be filled with talent and personality, but lacks material and is handicapped by the bad performance of her partner. The act has an idea and there it stops.

The man is dressed in a tuxedo suit which seemed covered with powder and the woman is dressed neatly in a white evening gown. They do a double number which seems to be a restricted song. The man then does a solo number but lacks everything which would be necessary to put it over. Two ukeleles are next introduced and the woman gives a good imitation of a Hawaiian guitar, but the chatter leading up to it was very bad.

In doing the Hawaiian stuff they introduce it with a Central American song and try to clown off, finishing rather poorly. The act needs another straight man and more opportunity for the woman. S. L. H.

NORTON AND NORTON

Theatre—*Eighty-first Street.*
Style—*Singing, talking and dancing.*
Time—*Eighteen minutes.*
Setting—*In one and special drop.*

Norton and Norton have an act they style, "A Hold Up Acquaintance" which is a mixture of patter, song and dance.

They open with a little patter and then sing. Miss Norton, in a change of costume, sings another song, after which they both put a song over in good style. The curtain rises then and they do some ball-room dancing, followed by another song.

Both are clever entertainers and, together, present a strong team which should find no trouble in being booked.

M. L.

KIMBERLY AND ARNOLD

Theatre—*Proctor's 23rd St.*
Style—*Singing and Dancing.*
Time—*Eighteen minutes.*
Setting—*One.*

Kimberly and Arnold present a singing, talking and dancing act.

They open with some talk which centres on love and happiness then go into a song. Kimberly then renders a selection after which Miss Arnold, in a change of dress, sings another song, and finishes the act with a soft shoe dance.

The act is a good one for any bill on the small time. M. L.

LEROY AND HARTT

Theatre—*Eighty-first Street.*
Style—*Singing.*
Time—*Fifteen minutes.*
Setting—*In one.*

LeRoy and Hartt present a pleasing singing act in which Miss Hartt makes a number of changes in costumes.

They sing five or six numbers all of which are operatic selections. They possess voices of good quality and which give evidence of culture. An encore followed and then a round of applause which they fully deserved. M. L.

CORCORAN AND MACK

Theatre—*Proctor's 125th Street.*
Style—*Comedy talking.*
Time—*Ten minutes.*
Setting—*In one.*

Corcoran and Mack present an out and out comedy talking act that is not of the best.

Their material is not good but they make the best of it. They dress in business suits, the comedian wearing a hat much too small for his head, to gain laughs. The boys should have new and better material; then they would be laugh getters. M. L.

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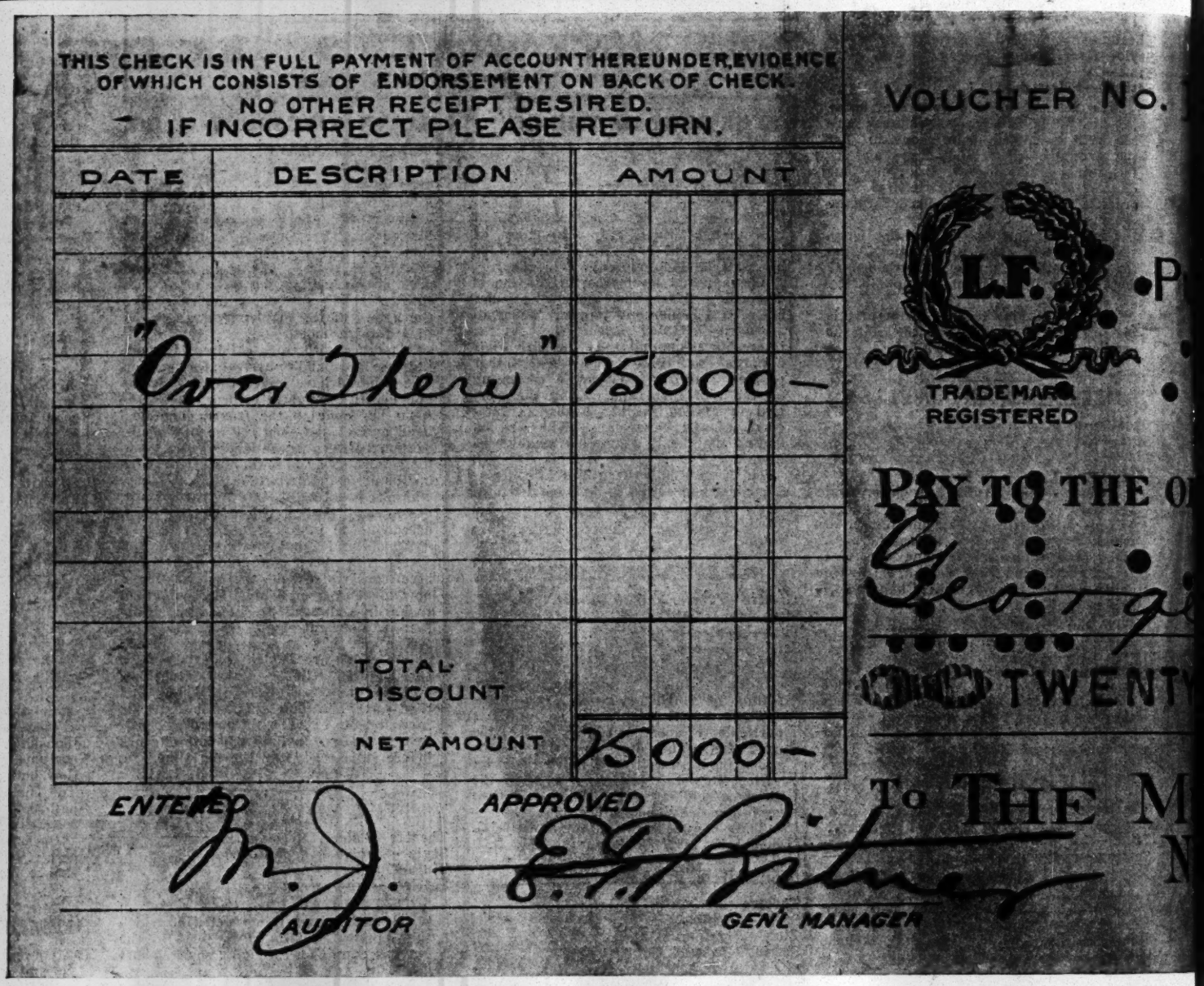

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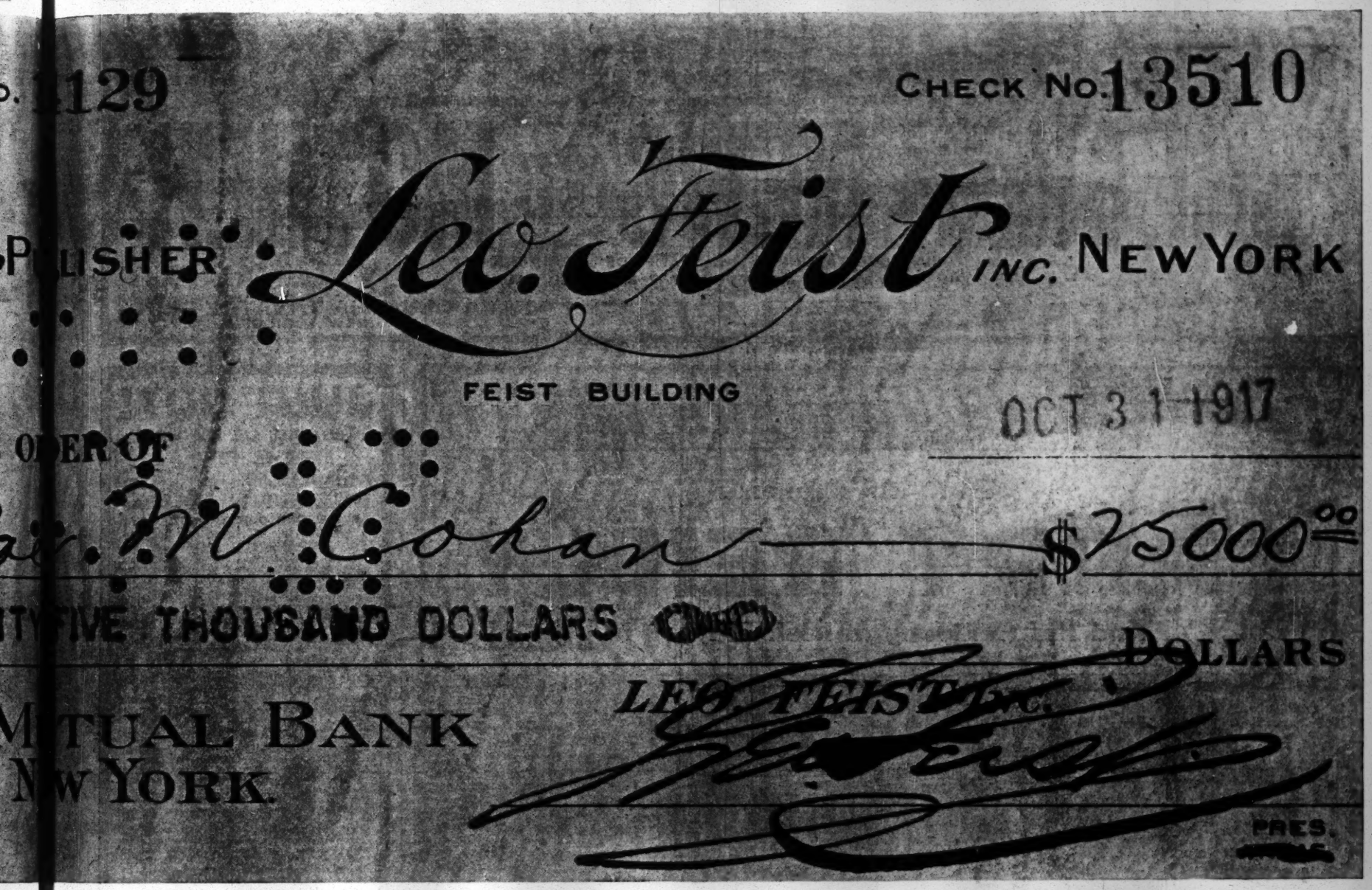

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VAUDEVILLE BILLS
For Next Week

U. B. O.

NEW YORK CITY.

Colonial—Kenny & Hollis—Herman & Shirley—Browning & Denny—Lucille Cavanaugh Co.—J. B. Hymer Co.—Francis & Ross—Columbia & Victor.

Alhambra—Joyce, West & Moran—J. M. Hawkins—Six American Dancers—Alexander O'Neill & Saxton—Louis Simon Co.—Burdella Patterson.

Royal—Blossom Seeley Co.—Milt Collins—Ward & Cullen—Clark & Hamilton—"Bonfire of Old Empire"—Al F. Steadman.

Riverside—Randell & Myers—Jennie Middleton—Sam Bernard—"Sports in Alps."

BROOKLYN.

Bushwick—Chas. Grapewin Co.—Four Kings—Belle Baker—Ed Morton—Bailey & Cowan—"Makers of History"—Margaret Farrell—Morton & Glass—Lew Madden Co.

Orpheum—Phina & Picks—Maurice & Walton—Ed. & Lew Miller—Lightners & Alexander—C. Powell & Co.—Nonette—Meehan's Dogs.

BUFFALO, N. Y.

Shea's—"Cranberries"—Bostock's Riding School—Marie Fitzgibbons—Sun Fong Ling Troupe—Joan Sawyer Co.—Clark & Verdi—Dolly Connelly.

BALTIMORE, MD.

Maryland—"Creation"—Lyons & Yosco—Lockett & Brown—Ford Sisters & Marshall—Swor & Avey—Five Idanias—Florence Tempest & Co.

BOSTON, MASS.

Keith's—Bennett & Richards—Santley & Millership—Bert & Harry Gordon—Gallerini Sisters—Brendel & Burt—Gliding O'Mearas—Burns & Frabite—Althos & Reid.

CLEVELAND, OHIO.

Keith's—Lewis & White—Hallen & Hunter—Mme. Cronis Novelties—Hill & Sylvany—James C. Morton Co.

COLUMBUS, OHIO.

Keith's—Sam Mann & Co.—Svengali—Lew Hawkins—Watson Sisters—Devoe & Statzer—Reed & Wright Girls.

CINCINNATI, OHIO.

Keith's—DeLeon & Davies—Morgan Dancers—Ed. Edmond & Co.—Edna Showalter—Pipifax & Panlo—Stewart Barnes.

DETROIT, MICH.

Keith's—Leroy, Talma & Bosco—Maleta Bonconi—Fisher, Hawley & Co.—Elinore & Williams—Swan & Swan—Burns & Kissen—Helen Trix & Sister—Bert Melrose.

DAYTON, OHIO.

Keith's—G'Aldo Randegger—Gautier's Toy Shop—Gueran & Newell—Morris & Campbell—Imhoff, Conn & Coreene—Valentine & Bell—Rae Samuels—Oliver & Olp.

ERIE, PA.

Colonial—"Memories"—Jack Lavier—Gene Green & Co.—"Tango Shoes"—Helen Gleason Co.

GRAND RAPIDS, MICH.

Empress—Emmet Devoy & Co.—Fern & Davis—Fox & Ward—Arnold & Florenze—Joe Jackson.

HAMILTON, CAN.

Keith's—Four Chicks—Mr. & Mrs. George Wilde—Conrad & Conrad—Burns & Jose—Wartenberg Bros.

INDIANAPOLIS, IND.

Grand—P. Haswell Co.—Moon & Morris—Welch's Minstrels—Violet MacMillan—Bert Fitzgibbons.

MONTREAL, CAN.

Orpheum—J. Alfred & Co.—Great Leon—Sylvia Clark—Walter Weems—Hassard Short & Co.

PROVIDENCE, R. I.

Keith's—Lydell & Haggins—Olga Boris—Dooley & Nelson—Three Jahns—Littlejahns—Arnold & Taylor—Conroy & LeMaire—Dong Fong Gue & Haw.

PITTSBURGH, PA.

Keith's—Eva Tanguay—"Street Urchin"—Mr. & Mrs. Connelly.

PHILADELPHIA, PA.

Keith's—Paul Dickey & Co.—Dave Roth—Sterling & Marguerite—Juliette Dika—McKay & Ardine—"Dream Fantasies"—Beatrice Hereford—Frank Stafford Co.—The Duttons.

ROCHESTER, N. Y.

Temple—Alfred Bergen Co.—Eddie Leonard Co.—Mabel Russell Co.—Breen Family—Hanlon & Clifton—Raymond Bond Co.—J. Hussey Co.—De Wolf Sisters.

TORONTO, CAN.

Shea's—Bertie Ford & Co.—Flavilla—"Vernon Five"—Winston's Water Lions—DeManby & Co.—Bernard & Scarth—Lydia Barry.

TOLEDO, OHIO.

Keith's—J. Lucas & Co.—Adeline Francis—"Futuristic Revue"—"Ideal"—Potter & Hartwell—McConnell & Simpson—Farrell Taylor Co.

WASHINGTON, D. C.

Keith's—Seabury & Shaw—Will J. Ward Girls—Ashley & Allman—Adelaide & Hughes—Sally Fisher & Co.—Frank Fay—Hickey Brothers.

YOUNGSTOWN, OHIO.

Keith's—Merian's Dogs—Annie Sutor—Olga Mishka Co.—Juno Salmo—Lee Kohlmar Co.—Moore & Gerald—Walter C. Kelly.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—"Liberty Aflame"—Emma Carus & Comer—Mrs. Thos. Whoffen & Co.—Bonita & Hearn—Al Shayne.

CALGARY, CAN.

Orpheum—Fanchon & Marco Co.—General Ed Lavine—Claude & Fannie Usher—Rita Boland—Lazier Worth & Co.—Jas. J. Cullen.

DES MOINES, IA.

Orpheum—Joseph Howards' Revue—Bensee & Baird—Kerr & Ensign—Elsa Ruegger & Co.—Flying Weavers—Josie O'Meers—Conelli & Craven.

DULUTH, MINN.

Orpheum—McIntyre & Heath—Sylvester & Vance—Rae E. Ball—Travers & Douglas—Bee Ho Gray & Co.—Lovenberg Sisters & Co.—Alexander Kids.

DENVER, COLO.

Orpheum—Marck's Jungle Players—Wm. Ebs & Co.—Jordan Girls—Gonne & Alberts—Cap Anson & Daughters.

KANSAS CITY, MO.

Orpheum—"Vanity Fair"—Mrs. Gene Hughes & Co.—Bert Swor—David Sapirstein—Mang & Snyder—Three Stewart Sisters—Anna Chandler.

LOS ANGELES, CAL.

Orpheum—Eddie Foy & Family—Betty Bond—Linonati—Gallagher & Martin—Georgia Earle Co.—G. Edw. Bandbox Revue—Al Herman—Santly & Norton.

LINCOLN, NEB.

Orpheum—Jessie Busley & Co.—Chas. Howard & Co.—Norwood & Hall—"Prosperity"—Marie Stoddard—Diamond & Granddaughter—Frank Hartley.

MINNEAPOLIS, MINN.

Orpheum—"Girl With 100 Eyes"—"Vacuum Cleaners"—Joe Towle—Isabelle D'Armand—Darto & Rialto—Eva Taylor & Co.

MILWAUKEE, WIS.

Orpheum—Lew Brice & Barr Twins—Wm. Gaxton & Co.—Claire Rochester—Jas. Wates & Co.—Mack & Earl.

NEW ORLEANS, LA.

Orpheum—Cressy & Dayne—Avon Comedy Four—Harry Carroll—Santos & Hayes—Olive Briscoe—Josefson's Icelanders—Selma Braats.

OAKLAND, CAL.

Orpheum—Trixie Friganza—Bert Baker & Co.—Wood & Wyde—Aveling & Lloyd—Roland Travers—Louis Hart.

OMAHA, NEB.

Orpheum—Toots Paka & Co.—Mack & Walker—Kelly & Galvin—Imperial Duo—Five Nelsons—Constance Crawley & Co.

PORTLAND, ORE.

Orpheum—Emily Ann Wellman & Co.—Arthur Deagon—Cooper & Ricardo—Burt Johnston & Co.—Harold Dukane & Co.—Skating Bear.

ST. LOUIS, MO.

Orpheum—Elizabeth Murray—Lew Dockstader—"Rubeville"—Mullen & Coogan—"Hit the Trail"—Santi—Patricola & Myers—Sprague & McNeece.

SACRAMENTO, STOCKTON & FRESNO, CAL.

Orpheum—"Submarine F7"—Brown & Spencer—Milo—Nina Payne & Co.—Arthur Havel & Co.—"Act Beautiful."

SAN FRANCISCO, CAL.

Orpheum—Sophie Tucker & Co.—Frank Westphal—Deiro—Harold Dukane & Co.—Tower & Darrell—Jean Adair & Co.—S. & N. Kouns—Nan Halperin—McCarty & Faye.

ST. PAUL, MINN.

Orpheum—"Holliday's Dream"—Harry Girard & Co.—Rice & Werner—The Legrohs—The Gaudsmiths—Moore & Haager.

SEATTLE, WASH.

Orpheum—Four Husbands—Raymond Wilbert—Golet, Harris & Morey—Mr. & Mrs. Melburne—Bert Hughes—Allen & Francis—Hughes Musical Trio.

SALT LAKE CITY, UTAH.

Orpheum—Mercedes—"The Night Boat"—Kitner, Hawkisy & McClay—Chas. Wilson—Fern, Bigelow & Mehan—Saunder's Birds—Lillian Fitzgerald.

VANCOUVER, CAN.

Orpheum—Harriet Rempel & Co.—Willie Weston—Williams & Wolfus—"Tennessee Ten"—Rath Bros.—Hazel Moran—Winona Winter.

WINNIPEG, CAN.

Orpheum—Scotch Lads & Lassies—"For Pity's Sake"—Edwin George—The Levolos—Herbert's Dogs—Herbert Clifton—J. & B. Morgan.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—DuRocher & DeLee—Russell & Evans—Picolo Midgets—Alice Hanson & Co.—Rawles & Von Kaufman—Al Noda—Minna Phillips Co.—Lane & Smith—Montgomery Sisters. (Last Half)—Conlee Sisters—Bob Tip & Co.—Bob Carlin—Raskin's Russians—Maude Tiffany—"The Right Man"—John & Mae Burke.

Boulevard (First Half)—Three Aitkens—Vine & Temple—O'Brien & Havel & Co.—Tom Hayden & Co.—Carron & Sherlock Sisters. (Last Half)—Two Walters—Murphy & Klein—"Lincoln of the U. S. A."—Herbert & Dennis—Four Renee Girls.

Avenue B (First Half)—The Parshleys—"Diamond Necklace"—Helene Trio. (Last Half)—Rowson & Clare—Smith & Kaufman—Ballard Trio.

Lincoln Square (First Half)—Gold & Seal—Nick Verga—Long & Green—Gordon Eldred & Co.—Lander Bros.—Chong & Moey. (Last Half)—DuRocher & DeLee—Christy & Scott—Dorothy Burton & Co.—Belle & Mayo—Arturo Bernardi.

Delancey Street (First Half)—Asaki Duo—Edah Deldridge Trio—Mabel Harper & Co.—Middleton Spellmeyer & Co.—Herbert & Dennis—Six Imps and a Girl. (Last Half)—Gold & Seal—Hickey & Cooper—Nick Verga—Three Rosellas—"Have a Heart"—Chase & LaTour—Kramer & Cross.

Greeley Square (First Half)—Fredericks & Palmer—Dorothy Roy—Scott & Christy—"The Right Man"—John & Mae Burke—Kramer & Cross. (Last Half)—Edah Deldridge Trio—Jenn Sother—"When Women Rule"—Lane & Smith—Lowande's Circus.

National (First Half)—Commodore Tom—Bennington & Scott—Fisher & Gilmore—Frank Farron—"Heir for a Night." (Last Half)—Flying Keelers—Three Moriarty Girls—O'Brien Havel & Co.—Laurie Ordway—Harvey DeVora Trio.

Orpheum (First Half)—Flying Keelers—Hickey & Cooper—ElCota—"Lincoln of the U. S. A."—Adrian—Four Rence Girls. (Last Half)—Commodore Tom—Russell & Evans—Casson & Sherlock Sisters—Frank Farron—Minna Phillips & Co.—Tommy Haydn & Co.—Norvellos.

Victoria (First Half)—Hinkel & May—"New Turnkey"—"Lulu's Friend"—Elinore & Carleton—Norvellos. (Last Half)—ElCota—Rowles & Von Kaufman—Alice Hanson & Co.—Picolo Midgets.

BROOKLYN.

Bijou (First Half)—Bob Tip & Co.—Miller & Green—Three Moriarity Girls—Dorothy Burton & Co.—Nat Carr—Lowande's Circus. (Last Half)—Leddy & Leddy—Hinkel & May—Fisher & Gilmore—"On the Job"—Elinore & Carleton—Chong & Moey.

DeKalb (First Half)—Octavio—Harvey DeVora Trio—"When Women Rule"—Bob Carlin—Raskin's Russians. (Last Half)—Fredericks & Palmer—Dorothy Roy—Vine & Temple—"Lulu's Friend"—"New Turnkey"—Seven Sammies.

Warwick (First Half)—Chadwick & Taylor—Gertrude Cogert—"Dixie"—Bud & Nellie Helm—Three Rozellas. (Last Half)—Diamond Necklace.

Fulton (First Half)—Leddy & Leddy—Maude Tiffany—"On the Job"—Belle & Mayo—Arturo Bernardi. (Last Half)—Bennington & Scott—Octavio—"What Happened to Ruth"—Adrian—Six Imps and a Girl.

Palace (First Half)—White & White—Rawson & Clare—Ballard Trio. (Last Half)—Bert & Vera Morrissey—Ruth Howell Trio.

BOSTON, MASS.

Columbia (First Half)—Helen Jackley—Herman & Henley—Zelaya. (Last Half)—Breakaway Barlows—Howard & Hurst—Eddie Foyer.

Orpheum (First Half)—Murphy & Barry—Marcelle Johnson & Co.—Bertha Creighton & Co.—Weber & Elliott—Conroy's Models. (Last Half)—Belle Thazer Bros.—Herman & Henley—Chandler & DeRose Sisters—Dow & Dale—"On Edge of Things"—Dale & Burch—Conroy's Models.

St. James (First Half)—Avondas—McGowan & Gordon—Ryan & Richfield—Billy Elliott—Sutter & Dell. (Last Half)—Skatelles—C. & M. Cleveland—Billy Swede Hall & Co.—Cook & Stevens—Beatrice Morrelle Six.

BALTIMORE, MD.

Hippodrome (First Half)—Wm. Morris—Chalis & Lambert—The Frescotts—Marie & Billy Hart—Raymond & Caverly—Jerome & Carson.

FALL RIVER, MASS.

Bijou (First Half)—Chandler & DeRose Sisters—Dow & Dale—"On Edge of Things"—Dale & Burch—Belle Thazer Bros. (Last Half)—Murphy & Barry—Marcella Johnson & Co.—Bertha Creighton & Co.—Weber & Elliott.

NEWARK, N. J.

Majestic (First Half)—Two Walters—Conlee Sisters—Murphy & Klein—Laurie Ordway—Seven Sammies. (Last Half)—Marshall & Welton—Miller & Green—Mabel Harper & Co.—Middleton & Spellmeyer—Nat Carr—Three Aitkens.

NEW ROCHELLE, N. Y.

Loew's (First Half)—Bert & Vera Morrissey—Lloyd & Whitehouse—Smith & Kaufman. (Last Half)—The Parshleys—Chadwick & Taylor—"Dixie."

PROVIDENCE, R. I.

Emery (First Half)—Skatelles—Bentell Bros.—C. & M. Cleveland—Billy Swede Hall & Co.—Cook & Stevens—Beatrice Morelle Six. (Last Half)—Ovandos—McGowan & Gordon—Ryan & Richfield—Billy Elliott—Sutter & Dell.

SPRINGFIELD, MASS.

Broadway (First Half)—Breakaway Barlows—Howard & Hurst—"What Happened to Ruth"—Catherine Miley—Three Peronees. (Last Half)—Helen Jackley—Zelaya.

TORONTO, CAN.

Yonge Street (First Half)—Nack & Lee—Gilmore & Brown—Bert Howard—Sextette DeLuxe—Four Volunteers—Eskimo & Seals.

POLI CIRCUIT

BRIDGEPORT, CONN.

Poli (First Half)—Elrey Sisters—Wilbur Held—"Tale of a Coat"—Ida May Chadwick & Dad—"Modiste Shop." (Last Half)—Eddie Carr & Co.—Bob Hall—Catherine Crawford & Co.

Plaza (First Half)—Evelyn & Dolly—Harvey & Frances—Ashton & Ross—Wormwood's Monkeys. (Last Half)—Holmes & Buchanan—Loney Haskell—Monroe Bros.

HARTFORD, CONN.

Palace (First Half)—Adlon & Co.—Larry Reilley & Co. (Last Half)—Elrey Sisters—"Modiste Shop."

Poli (First Half)—Mason & Gwynne—Masqueraders—Fred Allen—Five Williams. (Last Half)—Four Musical Youngs—"Wedding Shells."

NEW HAVEN, CONN.

Bijou (First Half)—Foy Toy & Co.—Ernest Dupille—Catherine Crawford & Co. (Last Half)—Evelyn & Dolly—Carlita & Howland—Ashton & Ross.

Poli (First Half)—Monroe Bros.—Harry & Grace Ellsworth—Eddie Carr & Co.—Yvette & Saranoff—Bob Hall—"Forest Fire." (Last Half)—Five Williams—Fred Allen—Larry Reilley & Co.—Ida May Chadwick & Dad—Wormwood's Monkeys.

SCRANTON, PA.

Poli (First Half)—Joe Barton—Baby—Novelty Minstrels—Norton & Melnotte—"Oh You Jass Band." (Last Half)—"Too Many Sweethearts."

SPRINGFIELD, MASS.

Palace (First Half)—Labelle & Lillian—Sam J. Harris—Holmes & Buchanan—"Wedding Shells"—Corcoran & Mack—Garcinatti Bros. (Last Half)—The Larneds—Ernest Dupille—Kahn & Boone—"Mimic World."

WORCESTER, MASS.

Plaza (First Half)—Four Musical Youngs—Kahn & Boone—Loney Haskell. (Last Half)—Mason & Gwynne—Garcinetti Bros.

Poli (First Half)—Sam J. Harris—"Mimic World." (Last Half)—Adlon & Co.—"Tale of a Coat."

WATERBURY, CONN.

Poli (First Half)—The Larneds—Carlita & Howland—White Steppers—"Man Off Ice Wagon." (Last Half)—Foy Toy & Co.—Wilbur Held—Harry & Grace Ellsworth—Corcoran & Mack—"Forest Fire."

WILKES-BARRE, PA.

Poli (First Half)—"Too Many Sweethearts." (Last Half)—Joe Barton—Baby—Novelty Minstrels—Norton & Melnotte—"Oh You Jass Band."

PANTAGES CIRCUIT

BUTTE, MONT.

Pantages' (Five Days)—The Donals—Byal & Early—Bill Pruitt—"Cycle of Mirth"—Naynons Birds—Van & Carrie Avery.

CALGARY, CAN.

Pantages'—George Primrose Minstrels—Jap Rubini—Barton & Hill—"Well, Well, Well"—Marlette's Marionettes—Alice Hamilton.

DENVER, COLO.

Pantages'—Paula "Little Miss Up-to-Date"—Octavia Handworth & Co.—Harry Breen—Four Roses—Swor & McCormack.

EDMONTON, CAN.

Pantages'—Wilson's Lions—Burke Tuohey & Co.—Erna Antonio Trio—Lewis & Lake—Grindell & Esther.

GREAT FALLS, MONT.

Pantages'—"Courtroom Girls"—Chauncey Monroe & Co.—Jackson & Wahl—Marie Lavarre—Hill & Ackerman—Burns & Lyun.

KANSAS CITY, MO.

Pantages'—Early & Laight—Reeder & Armstrong—Claire & Atwood—Venetian Gypsies—Frank Morrell—Owen McGiveney.

LOS ANGELES, CAL.

Pantages'—"Bon Voyage"—Jessie & Dollie Miller—The Cromwells—Brady & Mahoney—"Saint and Sinner."

MINNEAPOLIS, MINN.

Pantages'—Rosalind—The Langdons—Jarvis & Harrison—Tony & George—Florens—Dixie Harris—Variety Four.

OAKLAND, CAL.

Pantages'—Georgia Howard—"Count and the Maid"—Four Earls—Tom Edwards & Co.—Aileen Stanley—Silber & North.

OGDEN, UTAH.

Pantages' (Three Days)—Norine Coffey—DeMichelle Bros.—Miss America—"Girl from Starland"—Chester Gruber—"Everyman's Sister."

PORTLAND, ORE.

Pantages'—Buehla Pearl—Equestrian Lion—Wilson Bros.—"Fireside Reverie"—Parsons & Irwin—Lord & Fuller.

SPOKANE, WASH.

Pantages'—Four Readings—Mumford & Thompson—Herbert Brooks—Zira's Leopards—Jos. K. Watson—Johnson-Dean Revue.

SEATTLE, WASH.

Pantages'—"Honey Bees"—Maurice Samuels & Co.—West & Hale—Transfield Sisters—Mlle. Therese & Co.

SAN FRANCISCO, CAL.

Pantages'—Julia Curtis—Four Holloways—Cook & Lorenz—Von Cello—Goldberg & Wayne—Great Lind.

SALT LAKE CITY, UTAH.

Pantages'—"Oh, You Devil"—Neil McKinley—"A Friendly Call"—Dumitrescu Dunham Troupe—Lane & Harper—Maxine Parrish.

SAN DEIGO, CAL.

Pantages'—Lacy, Shannon & Davis—Trevitt's Dogs—Five Sullys—Willie Solar—"Winter Garden Revue"—Three Mori Bros.—Harry McCoy.

TACOMA, WASH.

Pantages'—Ryan & Riggs—Rigoletto Bros.—Ash & Shaw—Larson & Wilson—Six Serenaders.

VICTORIA, CAN.

Pantages'—Four Casters—Strand Trio—Pedrinis Monk—Doris Lester Trio—Harry Jolson—Winifred Gilfrain Dancers.

VANCOUVER, CAN.

Pantages'—"Hong Kong Mysteries"—Frank Bush—"Revue de Vogue"—Martyn & Florence—McDermott & Wallace.

WINNIPEG, CAN.

Pantages'—"Bride Shop"—Flo & Ollie Walters—Senator Francis Murphy—Jack Kennedy & Co.—Rodrigues.

W. V. M. A.

ASHLAND, WIS.

Royal (Nov. 23-24)—Chalis & Chalis—Frank Voerg—Sparton Trio.

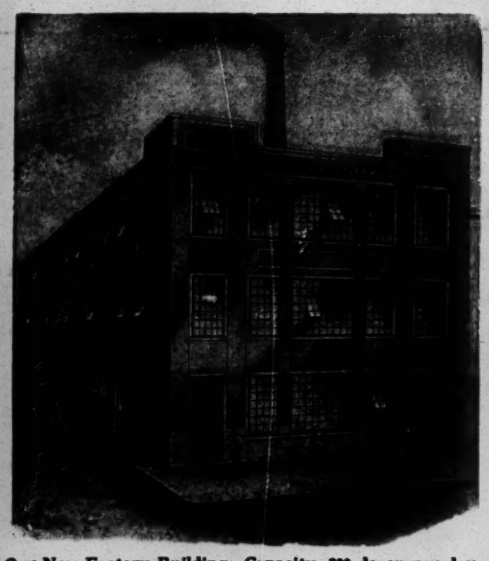
ANACONDA, MONT.

Bluebird (Nov. 18)—Monahan & Co.—Cook & Hamilton—Carle & LeClaire—Gene Knight's Symphony Belles—Link & Robinson—Costa Troupe. (Nov. 21)—The Totos—Vincent & Carter—Seven Variety Dancers—Amedio—Barney First—Alice Teddy & Co

BUTTE, MONT.

People's Hippodrome (Nov. 18-20)—The Totos—Vincent & Carter—Seven Variety Dancers—Amedio—Barney First—Alice Teddy & Co. (Nov. 21-24)—Hicks & Hart—Two Bronings—Paul Karl—Sorrento Quintette—Jones & Jones—The Brads.

(*Continued on page 36*)



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and Posing Dogs
ART IN PORCELAIN AND MARBLE

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Dir. Alf. T. Wilton

NAN HALPERIN
Management E. F. Albee

ED. C. DERKIN
AND HIS Dog and Monkey Pantomime Novelty
Direction THOMAS FITZPATRICK

BERT BAKER & CO.
in
"Prevarication"
Dir. HARRY FITZGERALD

FLORENCE RAYFIELD
In Vaudeville
Dir. LOUIS PINCUS

THE FAYNES
THE ARTISTS WITH A SUPREME OFFERING
Dir. JACK FLYNN

PAUL PEREIRA
And his famous String Quartette
Dir. MAX E. HAYES

AMANDA GREY
AND BOYS
Direction ROSE AND CURTIS

FRED WEBER & CO.

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At the Stage Door
Direction LEW LESLIE

DEMAREST & DOLL

The Man, the Girl and the Piano

BOOKED SOLID IN VAUDEVILLE

THE FERRAROS

(George and Idabell)

SURPRISING CLOWNS Direction, ALF. T. WILTON

ROUTE LIST

Routes Must Reach This Office Not Later Than Saturday

DRAMATIC AND MUSICAL

"Adams, Maude"—Hollis, Boston, Ind.
"Art and Opportunity"—Portland, Me., 14; Watersville, 15; Bangor, 16-17.
"Broadway After Dark"—Lake Vie, Ia., 14; Ida Grove, 15; Wall Lake, 16; Denison, 17; Schleswig, 18.
"Business Before Pleasure"—Eltinge, New York, indef.
"Barrie Plays"—St. Louis, Mo., 12-17.
"Boomerang"—Garrick, Phila., indef.
"Broken Threads"—Fulton, N. Y., indef.
"Barbara"—Plymouth, N. Y., indef.
"Captain Kidd"—Loew's 7th Ave., 12-17.
"Cheer Up"—Hippodrome, indef.
"Come Out of the Kitchen"—Broad, Phila., 12-17.
"Chu Chin Chow"—Manhattan O. H., indef.
"Country Cousin"—Gaiety, N. Y., indef.
"Canary Cottage"—Olympic, Chicago, 12-17.
"Chin Chin"—Montauk, Bklyn, 12-17.
"Daughter of the Sun"—Philadelphia, Pa., 12-17.
"Day-Break"—Standard, N. Y., 12-17.
"Doing Our Bit"—Winter Garden, N. Y., indef.
"De Luxe Annie"—Cort, N. Y., indef.
"Everywoman"—Binghamton, N. Y., 14; Elmira, 15; Oswego, 16; Ithaca, 17; Syracuse, 19-21.
"Eyes of Youth"—Maxine Elliott's Theatre, indef.
"Eileen" (Joe Weber, mgr.)—Lyric, Philadelphia, Pa., Nov. 12-24.
"Flame, The"—Ogden, Utah, 15; Boise, Ida., 16-17; Baker, Ore., 18; Walla Walla, Wash., 19; Spokane, 20-21.
"Flora Bella" (E. Ely, mgr.)—Cresco, Ia., 14; Rochester, Minn., 15; Albert Lee, 16; Morkato, 17; New Ulm, 18; Fairmount, 19; Mason City, Ia., 20; Hampton, 21.
"Grass Widow"—Park Sq., Boston, indef.
"Good Gracious Annabelle"—Adelphi, Philadelphia, indef.
"Gay Lord Quex"—48th St., N. Y., Indef.
"Girl from Broadway, The" (Clyde Anderson, mgr.)—Iowa City, Ia., 14; Autumwa, 16; Burlington, 17; St. Louis, Mo., 18-24.
"Have a Heart" (H. W. Savage, mgr.)—(East)—Norfolk, Va., 14; Newport News, 15; Richmond, 16-17; Roanoke, 19; Lynchburg, 20.
"Have a Heart" (West)—Cincinnati, Ohio, 12-17.
"Hamilton"—Knickerbocker, N. Y., 12-24.
"Here Comes the Bride"—Geo. M. Cohan's, New York, 12-17.
"Hitchy-Koo" (Hitchcock & Goetz, mgrs.)—44th Street, N. Y., indef.
"Hans and Fritz"—Salamanca, N. Y., 14; Oleon, 15; Braddock, Pa., 16; Warren, 17; Titusville, 19; Oil City, 20.
"Her Regiment"—Broadhurst, N. Y., indef.
"Jack o' Lantern"—Globe, N. Y., indef.
"Kitty Darlin'"—Casino, N. Y., indef.
"Love O' Mike"—Wilbur, Boston, indef.
"Lombardi, Ltd."—Morosco, N. Y., indef.
"Leave it to Jane"—Longacre Theatre, indef.
"Lonely Soldiers"—Little Theatre, Phila., 12-26.
"Land of Joy"—Park, N. Y., indef.
"Love Drive, The"—Criterion, N. Y., 12-17.
"L'Elevation"—Playhouse, N. Y., indef.
"Miss 1917"—Century, indef.
"Music Master"—Colonial, Boston, indef.
Mack, Andrew—Hamilton, Ont., 16-17; Toronto, 19-24.
"Maytime"—Shubert Theatre, indef.
"Man Who Came Back" (Wm. A. Brady, mgr.)—Princess, Chicago, indef.
"Masquerader, The" (R. W. Tully)—Booth, N. Y., indef.
"Misalliance"—Plymouth, Boston, 12-26.
"Miss Springtime"—Illinois, Chicago, indef.
"Montana"—Dunning, Neb., 14; Halsey, 15; Thedford, 16; Seneca, 17; Mullen, 19; Whitman, 20.
"Mother Carey's Chickens"—Binghamton, N. Y., 15-16; Ithaca, 17; Wilkes-Barre, Pa., 19-20-21; Allentown, 22-23; Harrisburg, 26-27-28.
"Mr. Jubilee Drax"—Blackstone, Chicago, indef.
"One Girl's Experience" (A)—Niagara Falls, N. Y., 14; Corning, 15; Elmira, 16; Binghamton, 17; Hamilton, 19; Dolgeville, 20.
"One Girl's Experience" (B)—Findlay, Ohio, 14; Bucyrus, 15; Marysville, 16; St. Mary's, 17; Minster, 18; Bellefontaine, 19; Muncie, Ind., 20.
"Old Lady No. 31"—Pittsburg, Pa., 12-17.
"Oh, Boy"—La Salle, Chicago, indef.
"Oh, Boy"—Princess, New York, indef.
"On With the Dance"—Republic, N. Y., indef.
"Only Girl"—Ottawa, Canada, 16-17; Smith Falls, 19; Renfrew, 20.
"Over the Top"—48th St. Roof, N. Y., indef.
"Parlor, Bedroom and Bath"—Colonial, Chicago, 12-26.
W. B. Patton (Frank B. Smith, mgr.)—Mankato, Kan., 15; Belleville, 16; Fairbury, Neb., 19; Marysville, Kan., 20.
"Peter Ibbetson"—Majestic, Brooklyn, 12-17.
"Polly With a Past"—Belasco, N. Y., indef.
"Pom-Pom," with Mitzi Hajos (H. W. Savage)—Dallas, Tex., 14; McAllester, Okla., 15; Muscogee, 16; Tulsa, 17; Oklahoma City, 18-19; Wichita, Kan., 20.
"Pipes o' Pan"—Hudson Theatre, N. Y., indef.
"Riviera Girl"—New Amsterdam, N. Y., indef.
"Rambler Rose" (Chas. Frohman, mgr.)—Forrest, Phila., indef.
Robson, May (Augustus Pitou)—Ithaca, N. Y., 14; Seneca Falls, 15; Syracuse, 16-17; Toledo, O., 18-19; South Bend, 20; Madison, 21.
"Show of Wonders"—Shubert, Boston, indef.
Skinner, Otis (Chas. Frohman, mgr.)—Powers, Chicago, 12-17.
"Seventeen"—Stuart Walker Co.—Playhouse, Chicago, indef.
"Successful Calamity" (A)—Studebaker, Chicago, indef.
"Star Gazer"—Majestic, Boston, indef.
"Tailor Made Man"—Cohan & Harris, indef.
"13th Chair"—Garrick, Chicago, 12-17.
"Tiger Rose"—Lyceum, N. Y., indef.
"Torches, The"—Bijou, N. Y., 12-17
"Turn to the Right"—Tremont Theatre, Boston, indef.
"Three Bears"—Empire, N. Y., indef.
"There She Goes Co." (Harvey D. Orr, mgr.)—Cumberland, Md., 14-16; Martinsburg, W. Va., 17; Harrisonburg, Va., 19; Charlottesville, 20; Norfolk, 21-22; Newport News, 23-24.
"Upstairs and Down"—Cort, Chicago, indef.
"Very Idea, The" (Messrs. Shubert, mgrs.)—Astor, New York City, indef.
"What's Your Husband Doing"—39th St., N. Y., indef.
"Wanderer, The"—Metropolitan Opera House, Philadelphia, 12-17.
Wilson, Al. H.—Victoria, Tex., 14; Galveston, 15-16; Port Arthur, 17; Beaumont, 19; Lafayette, La., 20.
"Willow Tree, The"—Louisville, Ky., 19-20-21; Indianapolis, 22-23-24; Dayton, Ohio, 29-30-31.
Washington Sq. Players—Comedy, N. Y., indef.
"Wooing of Eve"—Liberty, N. Y., indef.
"Why Marry"—Cohan's Grand, Chicago, indef.

STOCK

Auditorium Players—Malden, Mass., indef.
Alcazar Players—San Francisco, indef.
Austin, Mildred, Musical Comedy (Star)—Louisville, Ky., indef.
Aborn Opera Co.—Pittsburgh, Pa., indef.
Alhambra Players—Alhambra Theatre, York, Pa., indef.
Baker Stock Co.—Portland, Ore., indef.
Bunting, Emma, Stock Company—Grand Opera House, San Antonio, Tex., indef.
Bishop Players—Oakland, Cal., indef.
Blaine's, James, Players—Saskatoon, Can., indef.
Burnes, Melville—Northampton, Mass., indef.
Bradley & Earl Stock Co.—Strand, San Antonio, Tex., indef.
Cooper Baird Co.—Zanesville, Ohio, indef.
Crown Theatre Stock Co. (T. W. Rowland, Sr.)—Chicago, indef.
Chicago Stock Co.—Augusta, Me., 12-17.
Dominion Players—Winnipeg, Manitoba, Can., indef.
Dwight, Albert, Players (G. A. Martin, mgr.) K. and K. Opera House, Pittsburgh, Pa., indef.
Dainty, Bessie, Players (I. E. Earle, mgr.)—Orpheum Theatre, Waco, Tex., indef.
Dubinsky Bros.—St. Joseph, Mo., indef.
Dubinsky Bros.—Kansas City, indef.
Enterprise Stock Company (Norman Hilyard, mgr.)—Chicago, indef.
Earl Stock (Larry Powers, mgr.)—Sharpsburg, Pa., indef.
Emerson Players—Lawrence, Mass., indef.
Elitch Stock Co. (Elitch Gardens)—Denver, Colo., indef.
Elbert & Getchell Stock—Des Moines, Ia., indef.
Earle, Ira, Stock—Waco, Tex., indef.
Edwards, Mea, Players—Carthage, N. Y., 12-17.
Fielder, Frank, Stock—Elmira, N. Y., indef.
Fifth Ave. Stock—Fifth Ave., Brooklyn, indef.
Gordinier Bros. Stock—Ft. Dodge, Ia., indef.
Grand Theatre Stock Co.—Tulsa, Okla., indef.
Glaser, Vaughn, Stock—Detroit, Mich., indef.
Holmes, W. Hedge—Troy, N. Y., indef.
Howard George Stock Co.—Vancouver, B. C., Can., indef.
Hippodrome Stock Co.—Hippodrome, Oakland, Cal., indef.
Jewett, Henry, Players—Copley, Boston, indef.
Kenyon Stock Co. (Forry L. Bott, mgr.)—Kenyon, Pittsburgh, indef.
Knickerbocker Players—Philadelphia, indef.
Katzes, Harry, Stock—Salem, Mass., indef.
Krueger, M. P.—Wilkes-Barre, Pa., indef.
Lakeside Musical Comedy Co.—Denver, Colo., indef.
Lieb, Harris, Stock Co.—Wilson, Chicago, indef.
Lewis, Jack X., Stock (W. W. Richards, mgr.)—Chester, Pa., indef.
Liberty Players—Strand, San Diego, Cal.
Lillem, Ed, Clark, Stock—Chester, Pa., indef.
Levy, Robt.—Lafayete, N. Y., indef.
Levy, Robt.—Washington, D. C., indef.
Miller & Ball Stock Co.—Steubenville, Ohio, indef.
Moses & Johnson Stock—Paterson, N. J., indef.
MacLean, Pauline, Stock (W. W. Richards, mgr.)—Samuel's Theatre, Jamestown, N. Y., indef.
Modern Players—Pabst, Milwaukee, Wis., indef.
Marcus Musical Stock Co.—New Bedford, Mass., indef.
Morosco Stock—Los Angeles, indef.
Mills, E. C.—Oklahoma, Okla., indef.
Niggemeyer, C, A.—Minneapolis, Minn., indef.
Orpheum Players (Geo. Ebey, mgr.)—Oakland, Cal.
Orpheum Stock Co.—Orpheum, Newark, N. J., indef.
Oliver, Otis, Players—El Paso, Tex., indef.
O'Neill, Wm.—Manchester, N. H., indef.
O'Hara-Warren-Hathaway's—Brockton, indef.
O'Connell, J. F., Stock—Halifax, N. S., indef.
Poll, Stock—Bridgeport, Conn., indef.
Poll, Stock—New Haven, Conn., indef.
Packard-Jay—Jersey City, N. J., indef.
Phelan, E. V.—Lynn, Mass., indef.
Shannon Stock Co.—Athens, 12-17.
Shubert Stock—St. Paul, Minn., indef.
Somerville Theatre Players — Somerville, Mass., indef.
Spooner, Cecil, Stock—Grand Opera House, Brooklyn, indef.
Sites-Emerson Co.—Lowell, Mass., indef.
Sites-Emerson Co.—Haverhill, Mass., indef.
Third Avenue Stock (Frank Doran, mgr.)—Third Ave. Theatre, New York City, indef.
Van Dike & Baton Stock (F. Mack, mgr.)—Joplin, Mo., indef.
Vollman, E. H., Stock—Stockton, Cal., indef.
Vollman, Salt Lake City, Utah, indef.
Williams, Ed., Stock—Kokomo, indef.
Wilkes' Players—Seattle, Wash., indef.
Wilson, Tom—Lyric, Butler, Ind.
Wallace, Morgan, Stock—Sioux City, Ia., indef.
Willard, Fred, Stock—White Plains, N. Y., indef.

INTERNATIONAL CIRCUIT

Attractions for the Week of November 18

"After Office Hours"—St. Louis.
"Bringing Up Father"—Worcester.
Busby's Minstrels—Kansas City.
"Common Clay"—Cleveland.
"A Good for Nothing Husband"—National, Chicago.
'Hans and Fritz"—Rochester.
"Heart of Wetona"—Nashville.
"Honolulu Lou"—Lincoln, 22; St. Joe, 23-24.
Hill's, Gus, Minstrels—Baltimore.
"Katzenjammer Kids"—Lexington, N. Y.
"Little Girl in a Big City"—Louisville.
"Mutt and Jeff"—Detroit.
"Millionaire's Son and the Shop Girl"—Providence.
"Marriage Question, The"—Peoria.
"Newlyweds Grown-Up Baby"—Washington.
"Peg O' My Heart"—Pittsburgh.
"Story of the Rosary"—Paterson, 22-23-24.
"Turn Back the Hours"—Indianapolis.
"Treasure Island"—Philadelphia.
"Thurston"—Imperial, Chicago.
"Unborn Child"—Buffalo.
"Uncle Tom's Cabin"—Milwaukee.
"Which One Shall I Marry?"—Columbus, O.

BURLESQUE

Columbia Wheel

Al Reeves—Gayety, Omaha, 12-17; Gayety, Kansas City, 19-24.
Ben Welch—Gayety, Detroit, 12-17; Gayety, Toronto, Ont., 19-24.
Best Show in Town—Bastable, Syracuse, N. Y., 12-14; Lumberg, Utica, 15-17; Gayety, Montreal, Can., 19-24.
Bowerys—lay-off 12-17; Orpheum, Paterson, 18-24.
Burlesque Revue—Orpheum, Paterson, 12-17; Majestic, Jersey City, 19-24.
Burlesque Wonder Show—Majestic, Jersey City, 12-17; Peoples, Phila., 19-24.
Bon Tons—Cohan's, Newburg, 12-14; Cohan's, Poughkeepsie, 15-17; Hurtig & Seamon's, New York, 19-24.
Behman Shows—Empire, Newark, 12-17; Casino, Phila., 19-24.
Broadway Frolics—Star and Garter, Chicago, 12-17; Berchell, Des Moines, Iowa, 18-22.
Bostonians—Empire, Albany, N. Y., 12-17; Casino, Boston, 19-24.
Follies of the Day—Park, Bridgeport, Ct., 15-17; Colonial, Providence, 19-24.
Golden Crooks—Corinthian, Rochester, N. Y., 12-17; Bastable, Syracuse, 19-21; Lumberg, Utica, 22-24.
Hello America—Gayety, Kansas City, 12-17; Gayety, St. Louis, 19-24.
Harry Hastings—Casino, Boston, 12-17; Grand, Hartford, Ct., 19-24.
Hip, Hip, Hoorah—Gaiety, Boston, 12-17; Columbia, New York, 19-24.
Howe, Sam—Hurtig and Seamon's, New York, 12-17; Empire, Brooklyn, 19-24.
Irwin's Big Show—Jacques, Waterbury, 12-17; Cohan's, Newburg, 19-21; Cohan's, Poughkeepsie, 22-24.
Liberty Girls—Colonial, Providence, 12-17; Gayety, Boston, 19-24.
Majestics—Empire, Toledo, O., 12-17; Lyric, Dayton, O., 19-24.
Merry Rounders—Gayety, Pittsburg, 12-17; Star, Cleveland, 19-24.
Million $ Dolls—Olympic, Cincinnati, 12-17; Columbia, Chicago, 19-24.
Mollie Williams—Grand, Hartford, 12-17; Jacques, Waterbury, Ct., 19-24.
Marions, Dave—Star, Cleveland, 12-17; Empire, Toledo, O., 19-24.
Maids of America—Palace, Baltimore, 12-17; Gayety, Washington, 19-24.
Oh, Girl—Columbia, New York, 12-17; Casino, Brooklyn, 19-24.
Puss Puss—Columbia, Chicago, 12-17; Gayety, Detroit, 19-24.
Roseland Girls—Lyric, Dayton, O., 12-17; Olympic, Cincinnati, 19-24.
Rose Sydell's—Gayety, Buffalo, N. Y., 12-17; Corinthian, Rochester, 19-24.
Step Lively—Casino, Brooklyn, 12-17; Empire, Newark, 19-24.
Star and Garter—Empire, Brooklyn, 12-17; Park, Bridgeport, 22-24.
Sporting Widows—Miner's, Bronx, New York, 12-17; lay-off, 19-24; Orpheum, Paterson, 26-Dec. 1.
Social Maids—Gayety, Washington, 12-17; Gayety, Pittsburg, 19-24.
Sight Seers—Gayety, St. Louis, 12-17; Star and Garter, Chicago, 19-24.
Sam Sidman—Berchell, Des Moines, Iowa, 11-16; Gayety, Omaha, Neb., 19-24.
Spiegal's Review—People's Philadelphia, 12-17; Palace, Baltimore, 19-24.
Some Show—Casino, Philadelphia, 12-17; Miner's, Bronx, New York, 19-24.
Twentieth Century Maids—Gayety, Toronto, Can., 12-17; Gayety, Buffalo, 19-24.
Watson's Beef Trust—Gayety, Montreal, Can., 12-17; Empire, Albany, 19-24.

American Wheel

American—Savoy, Hamilton, Can., 12-17; Cadillac, Detroit, 19-24.
Army and Navy Girls—Star, Brooklyn, 12-17; Gayety, Brooklyn, 19-24.
Aviators—Century, Kansas City, 12-17; Standard, St. Louis, 19-24.
Auto Girls—Gayety, Baltimore, 12-17; Trocadero, Philadelphia, 19-24.
Broadway Belles—Howard, Boston, 12-17; New Bedford, 19-21; Worcester, 22-24.
Biff, Bing, Bang—lay-off 12-17; Lyceum, Columbus, O., 19-24
Cabaret Girls—Warburton, Yonkers, N. Y., 12-14; Hudson, Schenectady, 15-17; Holyoke, Mass., 19-21; Springfield, 22-24.
Charming Widows—Wilkesbarre, 14-17; Empire, Hoboken, 19-24.
Darlings of Paris—Star, St. Paul, 12-17; Duluth, Minn., 18; lay-off 19-24; Century, Kansas City, 26-Dec. 1.
Follies of Pleasure—Gayety, Brooklyn, 12-17; Warburton, Yonkers, N. Y., 19-21; Hudson, Schenectady, 22-24.
Forty Thieves—Empire, Cleveland, 12-17; Erie, Pa., 19-20; Ashtabula, O., 21; Youngstown, 22-24.
French Frolics—Holyoke, Mass., 12-14; Springfield, 15-17; Howard, Boston, 19-24.
Gay Morning Glories—Cadillac, Detroit, 12-17; Gayety, Chicago, 19-24.
Grown Up Babies—Englewood, Chicago, 12-17; Empire, Chicago, 19-24.
Girls from Follies—Gayety, Chicago, 12-17; Gayety, Milwaukee, 19-24.
Girls from Joyland—Star, Toronto, Can., 12-17; Savoy, Hamilton, Can., 19-24.
Girls from Happyland—Court, Wheeling, W. Va., 12-14; Grand, Akron, 15-17; Empire, Cleveland, 19-24.
Hello Girls—Empire, Hoboken, 12-17; Star, Brooklyn, 19-24.
Innocent Maids—Gayety, Philadelphia, 12-17; Majestic, Scranton, 19-24.
Jolly Girls—Victoria, Pittsburg, 12-17; Penn. Circuit, 19-24.
Lid Lifters—Standard, St. Louis, 12-17; Englewood, Chicago, 19-24.
Lady Buccaneers—Lyceum, Columbus, O., 12-17; Court, Wheeling, W. Va., 19-21; Grand, Akron, O., 22-24.
Mischief Makers—Olympic, New York, 12-17; Gayety, Philadelphia, 19-24.
Military Maids—Majestic, Indianapolis, 12-17; Terre Haute, Ind., 18; lay-off, 19-24; Lyceum, Columbus, 26-Dec. 1.
Monte Carlo Girls—New Bedford, Mass., 12-14; Worcester, 15-17; Olympic, New York, 19-24.
Mile-a-minute Girls—Penn Circuit, 12-17; Grand, Trenton, N. J., 19-24.
Orientals—Gayety, Milwaukee, 12-17; Gayety, Minneapolis, Minn., 19-24.
Pacemakers—Trocadero, Philadelphia, 12-17; South Bethlehem, 19; Easton, 20; Wilkesbarre, 21-24.
Pat White's—Empire, Chicago, 12-17; Fort Wayne, Ind., 18; Majestic, Indianapolis, 19-24.
Parisian Flirts—Youngstown, 15-17; Victoria, Pittsburg, 19-24.
Review of 1918—Grand, Trenton, 12-17; Gayety, Baltimore, 19-24.
Record Breakers—Oswego, 14; Niagara Falls, 15-17; Garden, Buffalo, 19-24.
Social Follies—Majestic, Scranton, Pa., 12-17; Binghamton, 19-20; Oswego, 21; Niagara Falls, 22-24.
Some Babies—Garden, Buffalo, 12-17; Star, Toronto, Can., 19-24.
Speedway Girls—Lay-off, 12-17; Century, Kansas City, 19-24.
Tempters—Gayety, Minneapolis, 12-17; Star, St. Paul, Minn., 19-24.
Whirly Girly Girls—Court, Wheeling, W. Va., 12-14; Grand, Akron, O., 15-17; Empire, Cleveland, 19-24.

PENN CIRCUIT

Monday—Newcastle, Pa.
Tuesday—Johnstown, Pa.
Wednesday—Altoona, Pa.
Thursday—Harrisburg, Pa.
Friday—York, Pa.
Saturday—Reading, Pa.

MINSTRELS

American Minstrels—Westerly, R. I., 14-20.
Fields, Al. G., Minstrels—Ft. Worth, Tex., 14; Dallas, 15-16-17; Shreveport, La., 18-19; Longview, Tex., 20; Marshall, 21.
O'Brien, Nell—Cumberland, Md., 14; Wheeling, W. Va., 15; Johnstown, Pa., 16; Harrisburg, 17; Easton, 19; Reading, 20; Wilmington, Del., 21.

CIRCUS AND WILD WEST

Al G. Barnes Circus—Whittier, Cal., Nov. 14; Long Beach, Cal., Nov. 15; Oxnard, Cal., Nov. 16; Santa Barbara, Cal., Nov. 17.
Shipp & Feltus—En route through South America. Address us at Rivadavia 835, Buenos Aires, Argentina.
Sun Bros. Shows—Manchester, Ga., 14; Thomaston, 15; Pinehurst, 16; Jeffersonville, 17; Soperton, 19.

TABLOIDS

Amick's, Jack, Pennant Winners—Folly, Oklahoma City, Okla., indef.
Deloy's Dainty Dudines, Eddie Deloy, mgr., N. H.—Cheyenne, Wyo., indef.
"Lord and Vernon Gem"—Little Rock, Ark., indef.
Ott, Bob, Musical Comedy Co.—Rutland, Vt., 12-17.
Zarrow's American Girls (Mrs. Zarrow, mgr.)—Piqua, Ohio, 12-17.
Zarrow's Zig Zag Town Girls (Jack Fuquay, mgr.)—Coshocton, Ohio, 12-17.
Zarrow's Little Bluebirds (Jack Grant, mgr.)—Ashland, Ky., 12-17.
Zarrow's Variety Revue Art (McConnell, mgr.)—Alliance, Ohio, 12-17.

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BILLY ESMER

CLIFTON & CORNWELL

SONGS AND DANCES OF YESTERDAY AND TODAY In Vaudeville CLEVER COMEDY

GEO. CHOOS Presents

EDDIE VOGT

IN "THE BRIDE SHOP"

Booked Solid Until July 22, 1918

STOCK NEWS

(Continued from Page 13)

PITTSBURGH BARS GERMAN TUNES

PITTSBURGH, Nov. 9.—The Pittsburgh ban on German music has been accepted by the Philadelphia Orchestra, which plays a series of concerts each year in the Smoky City. In accepting the edict the Philadelphia organization said: "The Philadelphia Orchestra Association will conform with pleasure to the request of the Pittsburgh organization. The Philadelphia association is heartily in accord with any movement dictated by patriotic motives. The next concert in Pittsburgh will be devoted entirely to the works of American composers, and the following concert will consist of a Tschaikowsky programme."

BLAINE PLAYERS REHEARSING

SASKATOON, Can., Nov. 9.—The James Blaine Players are here rehearsing "Hello Bill" with which they will tour Western Canada this winter. Manager Blaine has engaged a number of new people and the company now rehearsing are Jack Milton, George Perkins, Joseph Lawless, Mr. and Mrs. Don Gray, Ritta Elliott, Etta Delmas and Rhea Robertson.

GILGER RETURNING FROM FRANCE

NORWALK, O., Nov. 8.—Louis Gilger, former manager of the Gilger Theatre here, is returning from "somewhere in France," where he and his younger brother have been for several months in the Ambulance Field Service. Gilger expects to be home in time to eat his Thanksgiving dinner.

OLGA GRAY JOINS ELMIRA STOCK

ELMIRA, N. Y., Nov. 7.—Olga Gray joined the Mae Desmond Players at the Mozart last week to play second business and won instant favor in the role of Kate Brewster in "Way Down East."

ADA RUSSELL ENGAGED

SALT LAKE CITY, Utah, Nov. 9.—Ada Dwyer Russell has been engaged for the production of "The Deep Purple" by the Wilkes Players of this city.

START WORK ON CAMP THEATRE

ATLANTA, Ga., Nov. 11.—Work was commenced last week on the cantonment theatre at Camp Gordon, which is to be operated by the Training Camp Activities Committee, of which Marc Klaw is the chairman. This theatre will seat 5,000 persons, and offer vaudeville and road attractions playing a split week. A fee of ten cents will be charged enlisted man and 25 cents for officers admission to the performance. This theatre will open on Saturday, December 1.

TO STAY WITH MODERN PLAYERS

MINNEAPOLIS, Nov. 8.— Florence Stone has been induced by Manager Niggemeyer to remain as leading lady of the Modern Players for the season. Miss Stone was originally engaged for a limited season to appear in certain productions but she has become such a favorite that Manager Niggemeyer is desirous of retaining her services.

HATHAWAY PLAYERS HELP LOAN

BROCKTON, Mass., Nov. 9.—The members of the Hathaway Players have purchased many Liberty Bonds. Clarence Chase bought two $1,000 bonds and Enid May Jackson, Mildred Florence, Jane Stuart, Mr. and Mrs. W. H. Dimock, Mr. Macauley and Mr. Wilson all made substantial investments.

WILLIMANTIC LIKES STOCK

WILLIMANTIC, Conn., Nov. 8.—The Sloat Stock Company has won public favor here and is doing good business. The company includes: J. Francis Hamilton, Will J. Ollo, Nat Griswold, Howard Sloat, Lawrence Kinkaid, Frank Clayton, Ada Barbour, Peggy Dunn, Isabel McMinn, and Ethel Lorraine.

SOLDIERS SEE "COUNTRY COUSIN"

PLATTSBURG, N. Y., Nov. 11.—"The Country Cousin" company was sent up here by Klaw & Erlanger and George C. Tyler, to play for officers in training here and the show received their approval this afternoon. The company returned to New York City by special train at 11:30 tonight.

1865 1917

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COATS

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SCARFS & MUFFS

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STRICTLY RELIABLE FURS

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MISS WINIFRED ST. CLAIRE

WANTS

Union Carpenter, Property Man and Electrician. One to play bits. Glad to hear from anyone who has worked for me before. Address

TRENT THEATRE, Trenton, New Jersey

WANTED FOR Lawrence R. Trumbull Players

Carpenter who can handle stage and do bits. Also Musical and Novelty Acts write. Address LAWRENCE R. TRUMBULL, Saugerties, N. Y.

PRINCIPALS and CHORUS GIRLS

For Productions, Musical Comedy, Revues, Stock and Vaudeville. Engagements assured. Call K. B. H. DRAMATIC AGENCY, 515 Fitzgerald Building, N. Y.

Wanted—Man and Woman

characters and gen. bus. specialties. Preferred to join at once.

FRANK CONDON, Laurel, Neb.

AT LIBERTY

L. VERNE SLOUT

Juveniles & Comedy

Height 5 ft. 7 in. Weight 135. Age 24. Wardrobe, Ability, Good Study. Address, Box 107, Vermontville, Mich.

At Liberty—Pianist

Long experience. Best time Vaudeville, Burlesque or Tabs, also Orchestral Pipe Organ. JAMES SWEETLAND, Angola, N. Y.

AT LIBERTY

BRUCE RINALDO, Versatile Leads and Heavies, some characters. Director. 5 ft. 10 in., weight 170, age 37. HELENE DEL MAR, Leads and Heavies, singing specialties, 5 ft. 5½ in., weight 155, age 33. Join on wire. Require transportation. Wire Elks Club, or write General Delivery, Fayetteville, North Carolina.

WANTED

Correspondence with manager of high class Musical Comedy Company or Burlesque Company for night of December 28th, 1917. Wish to buy night, no paper to be used. Address W. E. Stewart, Sycamore, O.

AT LIBERTY

J. G. Macfarlane and Anna Pomeroy

Characters and General Bus. Reliable, Capable, Versatile, Experienced. Can also direct stage. Address J. G. MACFARLANE, Ontario Hotel, N. State and Ontario Sts., Chicago, Ill.

WANTED QUICK

Mable Paige & Peruchi-Gypzene United Southern Stock Co.

Stock and Repertoire. Juvenile man—one Singing part. Character man with specialties. Sister team feature specialties and parts. Novelty Trio—either Musical or Dancing—and parts.

No time for correspondence. Call Monday, 4 to 6 P. M.; or Thursday, 10 A. M. to 12. 335 West 51st St., New York City.

At Liberty—Lewis Russell

Versatile leading man; permanent stock or high class repertoire considered only. Three trunks very finest wardrobe. Every requisite; educated; exempt; up in late stock releases. Eastern show preferred. Write or wire LEWIS L. RUSSELL, Care W. F. Neujahr's Jewelry Store, Leigh, Nebr.

WANTED

For Mae Edwards Players

Light comedian with specialty, good specialty team, A-1 heavy man. Will buy diamond dye scenery. Write or wire. Week Nov. 12, Carthage, N. Y.; week Nov. 19, Ilion, N. Y.; week Nov. 26, Amsterdam, N. Y.

Musical Comedy People Wanted at Once

Tramp Comedian to produce. Prima donna with real voice. Straight man with good voice. Chorus girls. Age, height, weight, previous experience, lowest salary first letter. Prepay wires. HARVEY MONDEREAU, Meadville, Pa.

WANTED AT ALL TIMES

Principal people and good chorus girls. Salary $18, and everything furnished. Stock house to run all year around, located in New York City. Address all communications to JOE BURTON, National Winter Garden, Second Ave. and Houston St., New York.

THE GORDINIER PLAYERS

WANT QUICK

Young good looking leading woman. Ingenue type preferred. Must have appearance, wardrobe, good study and be congenial. No fancy salary, but you get it every Saturday night. A long, pleasant engagement to the party that can appreciate regular treatment. If you have New York ideas I can't use you here. This is perm. stock, two bills a week, but only do two matinees. Must join at once. Address S. O. GORDINIER, Mgr. Gordinier Players, Fort Dodge, Iowa.

Wanted—A-1 Specialty Musicians

Cornetist, Drummer, Pianist, Trombone, 2 loud Banjos, large loud Saxophone. Must be A. F. M., first class, with experience and have pep. Send photo with reference. To report on Palatial Steamer Sidney, December 27, at New Orleans. Position pays good salary, board and room. Transportation advanced if desired. Streckfus Steamboat Line, St. Louis, Mo., foot Washington Ave., care Music Dept.

GRAND OPENING
B. F. KAHN'S "FOLLIES" THEATRE

(FORMERLY KEITH'S, BRONX)

149th Street and 3rd Avenue

Saturday Night, November 17 — **INTERNATIONAL ALL STAR CAST**

HARRY STEPPE
Featured Comedian and Producer

MICHELINA PENNETTI — *Ingenue*

DOLLY FIELDS — *Soubrette*

NOLA RIGNOLD — *Prima Donna*

BEN HOWARD — *Dutch Comedian*

CHICK BRICMONT — *Straight*

BILLY WANDAS — *Characters*

SOL FIELDS — *Chorus Director*

3 SHOWS ALTERNATING WEEKS

B. F. KAHN'S FOLLIES THEATRE
B. F. KAHN'S UNION SQ. THEATRE
NATIONAL WINTER GARDEN

STARS OF BURLESQUE

BILLIE DAVIES
PRIMA DONNA — INNOCENT MAIDS

A REVELATION IN BURLESQUE
MATT KOLB
Principal Featured Comedian and Producer
"DARLINGS OF PARIS" — AMERICAN WHEEL

MIDGIE MILLER
AND THE
CHUCK **Callahan Brothers** EMMETT
Featured with Spiegel Revue

ALTIE MASON
PRIMA DONNA — HUGHY BERNARD'S AMERICANS

PERCIE JUDAH
American Beauty of Burlesque — Prima Donna "Some Babies" — Still Leading as Usual

BOB Producer and Comedian **BARKERS** ZAIDA PRIMA DONNA
SIM WILLIAMS' "GIRLS FROM JOYLAND"

ADELE ANDERSON
PRIMA DONNA — FRED IRWIN'S BIG SHOW

MAYBELLE GIBSON
LEADS.
WITH AL. REEVES' BEAUTY SHOW

ROSCOE AILS
Principal Comedian — Irwin's Majestics

CHAS. E. LEWIS
SINGING AND DANCING JUVENILE
With Barney Gerard's "SOME SHOW"

RUTH BARBOUR
Some Soubrette — With Fred Irwin's Big Show

CHARLIE RAYMOND
Burlesque's Premier Straight With Dave Marion's Own Show

Glad to be featured with the greatest show on the American Burlesque Circuit, SIM WILLIAMS' Girls from Joyland, featured as
"Funny" Billy Gilbert

BEULAH KENNEDY
SOUBRETTE — SIM WILLIAMS' GIRLS FROM JOYLAND

BURLESQUE NEWS

(Continued from Page 15 and on 31)

CLARK'S "OH GIRL" COMPANY NEEDS BETTER COMEDY

The "Oh Girl" company at the Columbia this week is not up to the standard of shows recently appearing there, so far as comedy is concerned and, in several instances, the principals are not up to the mark either.

Pete Clark has costumed his chorus in good taste, and his selecton of colors and designs will meet with the approval of the most critical. His scenery is bright and pleasing to the eye, also being very artistically painted.

The show is in two acts with three scenes to each.

Clare Evans is doing the "straight," and handles it well.

Joe Mills and Monroe Lockwood do "rube" throughout the offering. The comedy falls to these boys, and it is not strong enough to hold the show up. They do the character well, but should have a fast comedian to work opposite them.

Irving Sands does a Hebrew, and while portraying the role differently than usually seen, he has no real material to work on. His specialty of parodies went over.

Al. Hyatt, the juvenile, is not much of a performer. He has a good voice, which he uses to advantage in his numbers, but he lacks stage presence.

Jeanette Mohr makes a lively soubrette. She is shapely, looks pretty, has plenty of personality, dresses nicely, and works hard. Her "tough" bit, in the court scene, is well done.

Frances Botsford, the prima donna, has a good voice for numbers and reading lines, but did not seem over pleased with herself Monday afternoon, not a semblance of a smile creeping across her countenance once during the performance.

Mamie Mitchell is a second lead. She works hard and leads her numbers nicely.

Morey Clark, Joe Geisler and Jack Lee have small parts.

Babe Mills has several numbers leading them with plenty of action, getting encores with each.

The "military" number, headed by Miss Mitchell, is well staged, and was nicely carried out.

A piano and singing specialty offered by Geisler and Lee went big.

Mills and Lockwood presented a "rube" singing and talking act, which went over nicely.

With some real fast comedy, several changes in the acts, Clark will have a show that will rank with the leaders of the circuit. SID.

JOE BURTON PROVES WORTH IN SHOW AT UNION SQUARE

The "Loveland Girls" is the title of the show Joe Burton offered at the Union Square last week.

The piece has a fairly good cast of principals, although an improvement can be made in several places. No fault can be found with the chorus as Burton has eighteen good looking and lively girls, who work hard and put plenty of ginger into their numbers.

The costumes look well and the numbers are prettily arranged.

Burton is principal comedian. He was seen in his familiar Irish comedy character and proved himself a capable comedian. He is ably assisted in the fun making by Harry Harrigan, who portrays an excellent Hebrew. For an Irishman, he is a great Jew, his work being very natural. Burton and he do great team work, getting no end of laughs into their many funny situations.

Joe West handles the "straight" while Nat Cantor does a bell hop, and fits in nicely with bits. West also handles a cowboy part well.

Rose Clifton has the makings of a corking good soubrette. She puts her numbers over with plenty of vim, works nicely and looks the part. This little girl will be heard from shortly.

Ella Tavolato, an ingenue soubrette, displays lots of action and gets her numbers over. She does well in her bits also.

Mabelle Cortney is the prima donna. She has several scenes with the comedians.

There is lots of speed to the show, which is made up of bits and numbers all worked out well.

Specialties were offered during the banquet scene by Ella Tavolato, Nat Cantor, Miss Cortney and Rose Clifton.

The musical numbers went over for encores. "Heilo America, Hello" led by Rose Clifton on the stage with the chorus scattered in the aisles through the main floor of the house, each girl singing a line at a time was repeatedly encored.

The audience seemed to like the show, as they were kind with applause, and did not attempt to leave until the end of the show. SID.

AL. BRUCE
PRODUCER AND COMEDIAN
INNOCENT MAIDS CO.

WARNING—BEWARE

Messrs. Shubert, Dillingham and Ziegfeld: I, the undersigned, in 1920 will ask you for an engagement as comedian with one of your productions, providing I will be at liberty in burlesque. **JOE MARKS,** 3rd consecutive season feature comedian **Broadway Belles.**

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Formerly the New Regent
JOS. T. WEISMAN, Proprietor
Northwest Corner 14th and Chestnut Sts., St. Louis, Mo.
Theatrical Hostelry, Cafe and Cabaret
Union Help (Member N. V. A. and Burlesque Club) Best Bet on the Circuit

MEYERS and SELTZER, Proprietors
ZEISSE'S HOTEL
PHILADELPHIA
Where all Show People meet.
Best Home Cooking in Town.
Music Every Evening.
Pay Us a Visit.

When Playing the Peoples Theatre, Philadelphia,
STOP AT **BUCKLEY'S** 1912-14 E. Cumberland Street
Half Block from Theatre
Hot and Cold Water in Every Room European and American

LOUIS MARATSKEY
HUDSON, N. Y.'S LEADING JEW-ELER TO THE PROFESSION

STARS OF BURLESQUE

MILDRED HOWELL
WINSOME SOUBRETTE JACK REID'S RECORD BREAKERS

McINTYRE AND SHEAHAN
THE TALKING ACT THEY ARE TALKING ABOUT
With Mollie Williams' Own Show

BESSIE BAKER
SOUBRETTE BROADWAY FROLICS

SID GOLD
2nd Season with Ben Welch. Bigger Hit Than Ever. Vaudeville Next Season.

KATHERINE PAGE
Prima Donna Hurtig & Seamon's Big Burlesque Wonder Show

FLORENCE ROTHER
PRIMA DONNA MAIDS OF AMERICA

CORKSCREW SCOTTIE FRIEDELL
With $1,000,000 Dolls

GEORGE BROWER
DOING A NEW STRAIGHT SIM WILLIAMS' GIRLS FROM JOYLAND

GLADYS SEARS Aviators

FLO **DARLEY** AND **BOVIS** WILL
PRIMA DONNA CHARACTERS
STAR and GARTER SHOW

SARAH HYATT
PRIMA DONNA MONTE CARLO GIRLS

FRANKIE LA BRACK
SOUBRETTE With STAR and GARTER SHOW

JACK **WOODS SISTERS** OLGA
WITH AL REEVES BEAUTY SHOW

JOE **WESTON—SYMONDS** ALFARRETTA
MAIDS OF AMERICA SECOND SEASON

BILLY HARRIS
THE VERSATILE STRAIGHT GIRLS FROM THE FOLLIES

JIMMY CONNORS
BACK IN BURLESQUE MANAGEMENT BARNEY GERARD

JOE LYONS
Singing—Dancing—Straight "Darlings of Paris"

ROSE **CLIFTON and CANTOR** NAT
Now with JOE BURTON'S Burlesque Stock Company
BEN KAHN'S UNION SQUARE THIS WEEK

PEARL LAWLER
PRIMA DONNA BROADWAY BELLES

STARS OF BURLESQUE

KATE PULLMAN
"WILDFIRE MISS" *FEATURED* WITH ROSE SYDELL'S LONDON BELLES

DELLA CLARKE and LEWIS WILL
Ingenue with Prima Donna Voice — Characters
With Broadway Belles

AUG. FLAIG and BEALL HATTIE
STRAIGHT — SOUBRETTE
Feature Dance "Who Is She?" — Gay Morning Glories — The Girl with a Mile of Smiles

DAN DEIHL
Not What I Do—But the Way I Do It. — Sim Williams' Girls from Joyland

"SMILING" NELLIE WATSON
Nifty Soubrette
WITH DAVE MARION'S OWN SHOW—A REAL SHOW

MAE EARLE
Ragtime Whistling Jim Girl — With Chas. Taylor's "Darlings of Paris"

HELEN ANDREWS
SOUBRETTE — FRED IRWIN'S BIG SHOW

"TINY" DORIS De LORIS
Mitey Dancer — Sim Williams' "Girls from Joyland"

JENNIE ROSS
Soubrette with Army and Navy Girls

JIM PEARL
I don't stop any show—I keep it going
Irish Comedian with Army and Navy Girls Co.

DIKE THOMAS
THE DARK BRIGHT SPOT — BROADWAY BELLES

MAE CLINTON and COOK EMMA
PRIMA DONNA — SPIEGEL REVIEW — INGENUE

TEDDY DUPONT
The Girl with Pleasing Personality—With SOCIAL MAIDS

JULIETTE BELMONT
"Juliette," Gypsy Violinist—Ingenue
Direction, JACOBS and JERMON — 20TH CENTURY MAIDS

KITTIE GLASCO
Ingenue of "Hello America"

GEO. RED MARTIN
DOING STRAIGHT — With Hastings Big Show

MABEL HOWARD
SOUBRETTE — INNOCENT MAIDS

JEAN POLLOCK
SPEED—SPEED—SPEED — SPORTING WIDOWS

LUCILLE AMES
Ingenue—Soubrette. With Personality and Ability
JACK REID'S RECORD BREAKERS—SEASON OF 1917-18

GEO. E. SNYDER and MAY JANE
STRAIGHT — SOUBRETTE
Second Season With Broadway Belles.

A WINNER IN THE RACE

EDDIE COLE
Eccentric Dutch — Broadway Belles

CLAUDIA KERWIN
PRIMA DONNA — ARMY AND NAVY GIRLS

PRIMROSE SEMON
The American Girl — Featured with "Hello America"

Maud HAYWARDS Ina
With Hurtig & Seamon's "Hello America"

DOLLY WEBB
Prima Donna — "Darlings of Paris"

Chas. VAN OSTEN and CLARK Auralia
COMEDIAN — SOUBRETTE
MISCHIEF MAKERS

VERA RANSDALE
Jack Singer's Versatile "Find" from the Coast — With Broadway Frolics

HARRY HARVEY
"Our Hebrew Friend" — This Season with Innocent Maids

Have been in five Broadway productions. Last season principal comedian "Very Good, Eddie." This is the first time I have ever been in show business.

HARRY COLEMAN
Worrying "Bluch" Cooper

AMBARK (BUMPSEY) ALI
Making Them Laugh with Mollie Williams' Own Show

DOC DORMAN
RUBE KOMIC — MERRY ROUNDERS

HARRY HARRIGAN
ONLY IRISHMAN IN BURLESQUE AS PRINCIPAL HEBREW COMEDIAN
BACK WITH JOE BURTON'S STOCK COMPANY — NATIONAL WINTER GARDEN

JACK FAY
STRAIGHT MAN DE LUXE — Max Spiegel's Social Follies — THAT TALL FELLOW

ELLIOTT and DOLLS
(JOHNNY) — (BABA MARION and TESS DE COSTA)
WITH MONTE CARLO GIRLS

VIVIEN SOMERVILLE
INGENUE — HUGHY BERNARD'S AMERICANS

IDA NICOLAI
CHARACTERS — SIM WILLIAMS' GIRLS FROM JOYLAND

LILLIAN FRANKLIN
WATCH ME
Soprano Prima Donna — Girls From Joyland

OSCAR LOSES RECEIVER CASE

The Appellate Division of the Supreme Court last Friday reversed the decision of the lower court, which had granted a motion by Oscar Hammerstein for the appointment of a receiver for the Lexington Avenue Opera House. The plaintiff in the action was the Manhattan Life Insurance Company who is foreclosing a mortgage for $450,000.

"MADAME SAND" COMING

"Madame Sand," the new starring vehicle for Mrs. Fiske, will open next Monday at the Criterion Theatre, this city, under the management of Klaw and Erlanger and George C. Tyler.

BURLESQUE NEWS

(Continued from page 29)

Joe Manning is now doing the Hebrew comedy in the "Aviators."

Ambark Ali has changed his mind and decided to stay with the Mollie Williams Show.

Harry Van Horn, advertising agent of the Casino, Brooklyn, is now using an auto bill wagon to do the billing for his house.

During her engagement at the Star last week Charlotte Worth received a number of offers from Columbia Circuit managers for the balance of the season.

GAMBOL TO INSTALL OFFICERS

The new officers of the Lambs Club were installed last Sunday night to the accompaniment of a Gambol. The program offered included "The Night Before," a one-act play presented with a cast including Ben Burt, John Sainpolis, John Stokes, Joseph Paris, George Moore, Prunell Pratt, William Collier, Rapley Holmes, Gus Forbes, Fred Esmelton, Glen Hall, Sam Ash, Major Wallace McCutcheon, Percy Ames, Charles Judels, Captain Leiser, Edwin Mordant, Effingham Pinto, Ernest Truex, Ned Sparks, Sam Hardy and others.

GLADYS SEARS
With "The Aviators"

Julius and Brutus

FEATURING A FEW NEW IDEAS IN COMEDY, PRESENTED IN A WHOLESALE MANNER

THIS WEEK (NOV. 12)

B. F. Keith's Riverside Theatre

M. S. Bentham *LaVeen and Cross*

Watch The Clipper Letter List

WM. F. (Billy) HARMS
EMPIRE THEATRE,
Hoboken, N. J.
(Member of T. B. C.)

Put Life Into Your Photos
Strictly Hand Colored in Oil.
Permanent, Artistic, Reasonable.
Great for Lobby Display.
L. FRANK MILLER
Casino Theatre or 198 E. 35th St., Brooklyn, N. Y.

STARS OF BURLESQUE

MYRTLE CHERRY
(Formerly MYRTLE ZIMMERMAN)
PRIMA DONNA — FRENCH FROLICS

AFTER FIRST PERFORMANCE SIGNED WITH JOHN G. JERMON FOR A TERM OF FIVE YEARS
CLIFF BRAGDON
PRINCIPAL COMEDIAN $1,000,000 DOLLS.
THEY SAY I'M THE SPEEDIEST IN BURLESQUE.

JEAN BEDINI'S
ENTERPRISES:
"Puss-Puss"
"Forty Thieves"

IRENE MARA
Irresistible Marvelous
Radiant Entertaining
Entrancing Agile
Natural Refined
Everlasting Amusing
"SPORTING WIDOWS"

VIDA SOPOTO
PRIMA DONNA — WITH WATSON'S ORIENTALS

FRANKIE BURKE
COON SHOUTER INGENUE — FRENCH FROLICS

NORMA BARRY
That Lively Little Ingenue — Million Dollar Dolls

ETHEL RAY
THE BLUE SINGER
SOUBRETTE — HIP-HIP HOORAY GIRLS

GRACE PALMER
PRIMA DONNA — DIRECTION JACOBS AND JERMON

ANNETTE WALKER
(MLLE. ADELAIDE)
VIOLINIST — HARRY HASTINGS' BIG SHOW

MAY PENMAN
INGENUE AND A GREAT SUCCESS IN QUARTETTE—LIBERTY GIRLS

Bert Bertrand
Principal Comedian — Lady Buccaneers

BERT WESTON
Featured with Army and Navy Girls — Direction Jas. E. Cooper
STAR, BROOKLYN, THIS WEEK

TOOTS **KEMP SISTERS** MARIE
TWO OF THE RECORD BREAKERS — WITH JACK REID 1916-17

ARTHUR MAYER
Principal Comedian — Chas. Baker's Speedway Girls

J. B. CUNNINGHAM
JUVENILE STRAIGHT "BARITONE SOLOIST" — CHAS. BAKER'S GAY MORNING GLORIES

CALIFORNIA TRIO
HARRY BART — BEN JOSS — JIM HALL
Song—Dress and Class with Spiegel Revue

FLORENCE TANNER
The Girl With the Golden Voice, With 20th Century Maids — Direction Roehm and Richards

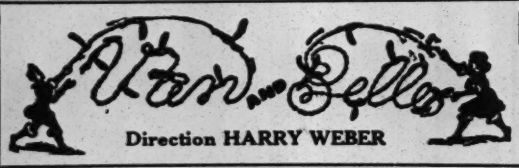
WILL BLAND & CO. ENID

Australia's Greatest Illusionists
Booked Solid U. B. O.
DIRECTION—TREAT MATHEWS

HERBERT MILDRED
HODGE and LOWELL
"Object Matrimony"
IN VAUDEVILLE

JOHN C. CARRIE
MANNING & BURKE
Comedy Singing Talking Act in One — IN VAUDEVILLE

SAM ALEX
KRAMER and CROSS
Advanced Exponents of Physical Culture
Direction—IRVING COOPER



Direction HARRY WEBER

Flying Missile Experts and Boomerang Throwers
Booked Solid
U. B. O.—BIG TIME

MEL EASTMAN
"The Original Elongated Entertainer"

THE ORIGINAL AMERICAN GIRL
PRINCESS WHITE DEER
Only Dancing Indian Girl and Company of Indian Braves
Direction, WILLIAM MORRIS AND PAT CASEY

HAL LANGTON TRIO
A TRIPLE ENTENTE OF COMEDY AND SONGS, FEATURING
JOHN J. SHANNON
The Irish Tenor
Direction—WILLIAM MORRIS

LEO & EDNA MILLER
Songs—Patter—Chatter
N. V. A. — Direction, Chas. J. Fitzpatrick

FRANK E. JANE
ELLIOTT AND MORA
The Mirthful Pair in a Comedy Skit
By LEA D. FREEMAN — Direction, ROSE and CURTIS

BOBBY HENSHAW
The Human Ukulele
A Real Novelty — Now Working for U. B. O. — Dir., Rose and Curtis

JACK HELEN
ROWLES & GILMAN
A Little Bit of Everything
IN VAUDEVILLE

GEORGE **HICKMAN BROS.** PAUL
IN VAUDEVILLE

THREE FLORA BROS.
Comedy, Triple Bars and Knockabouts
DIRECTION—CHAS. BORNHAUPT — U. B. O. TIME

SAVANNAH and GEORGIA
MODJESKA THEATRE, Augusta, Ga., this week
Direction, HARRY SHEA

BICKNELL
The "MODEL BAKER" — Dir., HUGHES & SMITH

KIPP and KIPPY
COMEDY JUGGLERS. — Direction ALF. T. WILTON

"I DEFY COMPETITION"
LITTLE JERRY
The Biggest Little Singer in Vaudeville

CLIFF T. GREEN
"The Morning After and After." — In Vaudeville

THE OVANDOS
Whirlwind Xylophonists — Booked Solid — Dir., HARRY SHEA

AERIAL BARTLETTS
LIGHTNING GYMNAST — BOOKED SOLID

CLIFFORD TRIO
CLIFFORD, SADE AND FRANK
SINGING AND DANCING — IN VAUDEVILLE

IRENE LATOUR and ZAZA
Direction Jas. J. Armstrong — IN VAUDEVILLE

BARNEY WILLIAMS
Vaudeville's Biggest Laughing Success, "POOR JOHN"

MAE HARRINGTON
"PIANOLOGUEFETE" — IN VAUDEVILLE

HARRY LAVINA
STEWART AND MERCER
Comedy, Acrobatic, Aerialists. — IN VAUDEVILLE

TANEAN BROS.
Direction, Nat Sobel
PLAYING U. B. O. TIME

VAUDEVILLE REVIEWS

(Continued from Pages 7 and 8)

PROCTOR'S 125th STREET

(Last Half)

Queenie Dunedin was the first of the vaudeville contingent to follow the pictures and pleased with a neat little offering. She sang an opening number and followed it with a soft shoe dance. She is somewhat of a wire walker and demonstrated her ability with a few tricks, finishing the act with a few turns on a wheel.

Jewette and Pendleton followed with their singing and dancing skit. They render a few selections and then do some ball room stepping, finishing the act by doing some old time numbers.

"A Night in the Trenches," a pretentious sketch, just got by. The act is composed of five men, two of them in black face, and a girl. The set represents a British firing line, with an occasional zeppelin seen in the sky. It opens with a song and follows with some slow comedy by the blackface men.

Harry Cooper, in his letter carrier act, came next.

The Durkin Girls present a pleasing singing and piano act in which they display personality and style. The smaller one renders a few character songs, being accompanied on the piano by her sister. A solo is then played by the other sister and they finish with a song.

Toney and Norman, a man and woman with personality, follow with a turn that took all honors on the bill. They do three song and dance numbers, making friends with the audience from the start.

McClellan and Carson closed the vaudeville part of the show with their skating novelty. They open their act with a dance on skates and then do some acrobatic turns.

The feature picture was "The Fire-Fly of Tough Luck," with Alma Reubens and Walt. Whitman. M. L.

JAMAICA THEATRE

(Last Half)

Six acts and pictures comprised the bill and a William Fox feature, starring George Walsh, entitled "This is the Life" closed the show.

The program was opened by The Lelands who presented their well known oil painting specialty in which they introduce two marine and one snow scene. They both work, consuming ten minutes in putting the act over.

The Dent Duo presented an act of songs and a few steps. It is reviewed more fully under New Acts.

Lillian Kingsbury and a company of four others offered a revamped version of "The Coward" which is also reviewed under New Acts.

Marie Casper and Ethel Sinclair followed the dramatic playlet with as cute a double singing and dancing act as has been seen at this theatre in some time. The two girls have a dandy routine of restricted material with only one published number among the five sung. The girls open with a widow and bride number in which the lyrics are splendid, allowing them both ample opportunity to display their voices and ability at reading comedy lines. Miss Gasper next offers a nifty kid song and then Miss Sinclair does a "red head" number in a classy style. A bit of travesty is next introduced and then the girls finish with a corking good double song. The whistling at the finish could be eliminated, as it detracts from the general class of the act which is one of a sure fire brand on any time.

Cantwell and Walker followed with a new act by Herbert Moore entitled, "One Man's Opinion," which is reviewed under New Acts.

The Bruno-Kramer Trio closed the show with one of those foreign trapeze acts which has a routine and three sets of tricks. The wardrobe color scheme is hideous. S. L. H.

HARLEM OPERA HOUSE

(Last Half)

The El Rey Sisters, in their novelty skating act, opened and displayed remarkable skill in waltzes, fox trots and other exhibitions of agility. Their work is speedy and smooth and they perform well together. Some of their team work is astonishingly clever.

Frank and Grace Demont, a man and a girl in a dialogue and singing act, were the weakest spot. Their stuff is old and their delivery is not remarkable. The dancing is the brightest feature of their turn.

Lida McMillan followed in a well written, well acted sketch, which is, as far as subject matter goes, much above standard. The story deals with a girl who has married a man for convention's sake and not for love. She sees her sister about to make the same mistake, and dissuades her. In the end, each marries the man she loves in spite of public opinion. The four people are all good.

Barnard and Lloyd, two men, one of whom portrays a Jewish character, have some good dialogue and several amusing parodies. Most of the lines refer to the Jew's attempt to get damages from a trolley company, the other man acting as the lawyer. Their stuff is new and well done.

Bob Matthews and Company had the best act on the bill. Matthews sings a song "What the Rounder Sees on Broadway," after which the other members come out and portray different types—a policeman, an actor, a dope fiend and a country girl. Another song closes. The company was excellent.

Loney Haskell followed with his line of stories, well told and for the most part good, although not particularly new. His imitations are the best thing he does.

"Cheyenne Days," an elaborately staged act containing eight people, six horses and a mule, provided twelve minutes of fast work in a special western set. Exhibitions of lassoing, breaking in bronchos and various sorts of riding were all well done and entertaining. Some comedy varied the turn considerably. The whole act is finished and nicely worked out, and could hardly be improved upon. P. K.

WARWICK

(Last Half)

The bill for the last half was well liked. Mangle and Anita, man and woman, followed the feature picture and found favor. They first appeared in kilts and the man sang a Scotch song, after which his partner danced a Highland Fling. The man in sailor costume them danced a hornpipe, at the finish of which he gave way to the woman, who did a rope-skipping dance. Then they changed to Chinese costumes and, for a finish, did a modern dance a la cabaret.

Brown and Taylor, man and woman, in No. 2 position presented an act made up of singing and comedy patter. They open with their talk and go into a song. The man follows and renders an Italian song, in appropriate make-up. His partner then sings and both sing for a finish. They have some good material, and win laughs.

Arthur Edwards and his company of three appeared in Edwards' well-known sketch, "Neglect," which was received with marks of approval.

Eddie Foyer scored the big hit of the bill. By following the Edwards sketch it gave him an opportunity to pick it to pieces, which he did, to the enjoyment of the audience. He closed with a recitatiion of his own version of a Will Carleton poem which, while it still bore the Carleton stamp, did not appear to be improved by its revision.

Sutter and Bell, two men, one straight and the other in comedy make-up, presented a very meritorious bicycle act. They rode "bikes" and unicycles and each proved himself to be master of the wheels, their routine including a number of difficult stunts. E. W.

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Anthony, Jack
Anderson, Frank
Albert, W. F. A
Argall, Billy
Armstrong, J. R.
Bradley, Chas.
Bertrand, Frank
Bates, F. J.
Burkhardt, W. C.
Bryant, Frank
Barbee, Richard
Bryne, J. F.
Currier, F. Gale
Coldren, Dave
Crimmins, Dan
Corthell, Herb
Creighton, Jas.
Campbell, Al
Carter, W. J.
Carson, Frank E.
Call, Owen
Cleming, Harry
Cameron, Jas. R.
Dobie, Wm. R.
Davis, Wm.
Douglass, R.
Dean, Geo.
Evans, Edwin
Finn, Chas. D.
Fitzpatrick, Chas. J.
Farnum, Ted
Fogel, Van N.
Gardner, G.
Gwynn, C. C.
Gilbert, Bert R.
Gray, Roger
Hopes, W. B.
Holmes, Clyde G.
Hoey, Chas.
Howard, Gene
Higby, Wilbur
Herbert, Herbert G.
Judge, Bill
Kramer, Chas.
Kubeler, Chas.
Leahy, Chas.
Lester, Z. H. A.
La Pearl, Harry
Levi, Lewis R.
Mack, Robt.
MacArthur, Edw.
McShane, Jack
McAnallan, Joe
Nolan, Bobby
Nelke, Herman S.
Ort, Fred
O'Reilly, Emmett
Pelhams, The
Pollock, S. M.
Riggs, Ben
Raven, B. R.
Ray, John
Reed's Greater Shows
Sutherland, E.
Stellman, Wm.
Sutherland, Roy
Sol & Rubin Show
Smith, Lon J.
Thompson, F.
Tonry, S. W.
Weever & Bristol
Wilson, Walter
Ward, Eddie
Walton & Bowers
Wait, Warren K.
Wallace, Billie
Watson, E. C.
Winchner, Otto
Walck, Ezra C.
Welch, Lew
Yockney, Jack

LADIES

Ainsley, Aida
Allthorpe, Lily
Bond, Louise
Barbour, Ada L.
Browning, Evelyn
Barringer, Sue
Barnes, Mabel
Bowers, Blanch
Bunnin, Rose
Conboy, Marjorie
Colinette, Irene
Creighton Girls
Doland, Kathryn
Dorsey, Maude E.
De Riemer, Rubye
Danks, Gertrude L.
Dennis Peggy
Farlardeau, Doll I.
Fields, Marguerite
Flinders, May
Gibson, Mae
Glenwood, Buddy
Grey, Marie
Gerlach, Helen
Gallarini Sisters
Howard, Jean
Hoffman, May
Juanita
Kaufman, Inez B.
Kendell, Mrs. R. M.
Lavine, Mildred
Lazar, Alice
Leigh, Mabel
La Marche, Frankie
Matheson, Ivy
Moran, Bee
Morley, Loretta
Mason, Hester
Powell, Virginia
Price, Florence
Page, Mildred
Paige, Mabel
Palmer, Melba
Russell, Helen F.
Rocks, Frances
Richardson, Edna
Sadler, Ethel
Sinclair, Leota
Stremel, Kitty
Sherlock Sisters
Starr, Blanche R.
Sullivan, May
Willis, May
Wagner, Alice
Wyatt, Wm.
Warner, Violet

DEATHS OF THE WEEK

CHARLES H. PATTERSON, an actor, was run down and killed last Saturday night in Eighth avenue near Fourteenth street, this city, by an automobile. The deceased who was about fifty-two years of age, was familiarly known as "Hen" Patterson and was for several years a member of the Harrigan & Hart Company.

ELLA WESNER, an old time male impersonator, died last Sunday at the Home for the Incurables, this city, where she had been for three years under the care of the Actors' Fund. The deceased was born about seventy-six years ago and was among the first women performers to win favor for male impersonation. She made her debut on the stage at the old London Theatre, on the Bowery, and for many years was the most widely known woman in her line. She made a tour of Europe where she appeared before royalty. She retired from the stage many years ago.

JACK DUBOIS, a circus employer, died last week in the General Hospital, Memphis, Tenn., from typhoid fever. The deceased was connected with the Robinson Shows which are playing through Arkansas.

THEODORE L. SMITH, for many years an attache of the Girard Avenue and William Penn Theatres, Philadelphia, died of tuberculosis at his home in that city November 5. He was in his forty-seventh year and is survived by his wife.

JOHN C. (JED) THOMPSON, for the last eighteen years stage manager of Ford's Grand Opera House, Baltimore, died in that city November 9, aged fifty-one years. He was born in Stockton, Md., but went to Baltimore as a boy and at the age of thirty became an employee of John F. Ford. Three years later he was made stage manager.

MR. AND MRS. ERNESTO GIACCONI, Italian members of the Boston National Grand Opera Co., died from axphyxiation last Friday at a rooming house in Baltimore. The deceased persons had evidently entered into a suicide pact as when the room was entered by the daughter of the proprietor of the house the couple were on the bed and gas was flowing from six gas jets. A doctor was summoned and he worked to save them with a pulmotor, but the man died within twenty minutes and his wife two hours later. From other members of the opera company the police learned that the deceased couple were melancholy over the recent military reverses in Italy.

EUGENE O'ROURKE, a veteran actor, died October 30 in Washington, D. C. The deceased was well known to theatre goers ten or fifteen years ago as a delineator of Irish characters. He was at one time a member of Harrigan & Hart's company. He was a member of the Detroit Lodge, B. P. O. Elks. The remains were interred in Calvary Cemetery.

HOWELL HANSEL, moving picture director, actor and stage director, is dead at his home, 210 West Twenty-first street from a complication of diseases. He was fifty-six years old. Hansel was born in Indiana and came to this city as a boy. Early in life he became an actor. He was for years under Charles Frohman, starring in "Sowing the Wind," "Lady Windemere's Fan" and a dozen other productions. He joined David Belasco, and for him he starred in "The Woman" for two years. He also played leads in stock in Boston, Pittsburg, Chicago, Brooklyn and other cities. While Thanhouser was one of the bigger companies he joined them as first director and produced for them the serial "The Million Dollar Mystery" and many features. He directed for the World-Brady pictures and was director of Lou Tellegen for Lasky and the Famous Players. Some months ago he was forced to retire because of ill health and had since spent much time in traveling. He leaves his widow and a daughter. Services were held Wednesday at the Campbell Funeral Church, a Christian Science reader officiating.

MRS. LORI MARKS, an actress, died October 31 at Alameda, Cal. Mrs. Marks, who was about seventy years of age, made her first appearance on the stage at Assembly Hall, San Francisco, on April 18, 1858, where both she and her husband, the late August Marks, were in the cast. Assembly Hall was at Post and Kearny streets. Later in life she appeared with Lawrence Barrett at the California Theatre, then managed by John McCullough. The Marks came to Alameda in 1872 and conducted a boarding-house at 827 Haight avenue, where Mrs. Marks has lived continually and where she died. When Harrison Fisher, the artist, was struggling along with his early drawings on a San Francisco newspaper, Mrs. Marks was his foster mother.

MARION P. CLIFTON, the oldest guest at the Actor's Fund Home on Staten Island, died there last Thursday from old age. The body was taken to the Campbell Funeral Church, Broadway and Sixty-sixth street, where services were held at 11 o'clock on Monday morning. The deceased was born in Ringwood, Hampshire, Eng., in 1833 and was married to John Clifton in London when sixteen years of age. She made her debut on the stage at the old Pavilion Theatre, London, and after playing for ten years in that country came to America. She opened here in the Tremont Theatre, Boston, in the original "Uncle Tom's Cabin" Company, and in 1864-65 played leads in the Vine street Theatre, Cincinnati, and at Denver for two seasons. Her next engagement was at Buffalo for a season. Rochester, N. Y., for two seasons. St. Louis for six consecutive seasons with Maggie Mitchell and Kate Claxton. Her last appearances were made in the "Two Orphans," and "Search Lights of a Great City" in which she played ten different engagements. Miss Clifton became a guest at the Actors' Fund Home in 1904. Recently in writing a friend, she referred to the home as follows: "I have found love, peace and contentment, and give grateful thanks to one and all who have made our beautiful home possible."

WILLIAM H. KENDAL, the well known English actor and manager, died November 6 in London, aged seventy-four years. The deceased, whose name in private life was William Hunt Grimston, made his professional debut April 6, 1861, at the Soho Theatre, London, as Louis XIV in "A Life's Revenge" and remained at that house after it was renamed the Royalty, appearing with David James, Charles Wyndham, Ellen Terry and others who later became famous on the stage. From 1866 to 1874 he played at the Haymarket Theatre. In 1869 he married Margaret Robertson, known to the stage as Madge Robertson. From 1889 to 1895 Mr. and Mrs. Kendal made several tours of the United States and Canada. He made his first managerial venture in 1879 when, in conjunction with John Hare, he became lessee and manager of the St. James Theatre, London, which continued under their direction for nine years. Mr. Kendal is survived by his wife and several children.

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A New American Drama by MICHAEL MORTON

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By Edward Childs Carpenter, Author of "The Cinderella Man."

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THE TARKINGTON-STREET COMEDY
THE COUNTRY COUSIN
ALEXANDRA CARLISLE

KNICKERBOCKER B'way & 38th St. Eves. 8.15. Mats. Wed. & Sat. 2.15.
Klaw & Erlanger.....Managers
GEORGE ARLISS
In his new play
HAMILTON By Mary P. Hamlin and George Arliss.

LYCEUM Theatre, 45th St. & Bway. Eves. at 8.20. Matinees Thurs. & Sat. 2.20.
DAVID BELASCO Presents
A play of the Great Northwest by Willard Mack.
TIGER ROSE

FULTON West 46th St., Eves. 8.20. Mats. Wed. & Sat., 2.20.
A new play by Ernest Wilkes.
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EVERY SUNDAY TWO BIG CONCERTS—TWO
10—FEATURE VAUDEVILLE SURPRISES—10

DRAMATIC AND MUSICAL

(Continued from Page 10)

"THE WOOING OF EVE" A LIGHT COMEDY AT THE LIBERTY

"THE WOOING OF EVE"—A comedy in three acts, by J. Hartley Manners. Presented on Thursday night, Nov. 8, at the Liberty Theatre.

CAST.

Miss Alverstone	Laurette Taylor
Mrs. Rodd	Teresa Maxwell Conover
Winifred	Lynn Fontanne
Walkley	Catherine Proctor
Sir Phillip Grafton	A. E. Anson
Brice Livingstone	Earle Brown
John Rodd	Frank Kemble Cooper
Cyril Parriscourt	Leonard Mudie
The Rev. Henry Warrender	Douglas Ross
Winch	J. M. Kerrigan
Bates	Basil West

J. Hartley Manners, who has provided Laurette Taylor with three plays during the past year, describes his latest work as "a thoroughly artificial and sentimental comedy," and thereby has not only forestalled criticism but has also intimated that he does not take "The Wooing of Eve," as the piece is called, very seriously.

Artificial, the play certainly is, and one might go further and say that it compares not at all favorably with Mr. Manners' other works which he has provided for his talented wife. Its situations verge upon the improbable, and its claim for distinction must rest solely upon the dialogue, which is written in excellent style and provides many opportunities for Miss Taylor to utilize the charming manner and personality which have made her so great a favorite.

The leading character in the play is Eve Alverstone, who five years previous to the time of the play's beginning had an affair with Sir Phillip Grafton, which had been broken off suddenly and Eve had so scorned him that during all the years he had carefully avoided her.

Unexpectedly arriving at the home of her uncle in England, she is shocked to learn that her cousin, a very young girl is about to be forced into a marriage of convenience. Her father is desperately in need of money, and the man with whom he has arranged the marriage has plenty. The girl is in love with a young curate of her own age and tearfully confessing her troubles to Eve reveals the fact that her intended husband is Sir Phillip.

Eve's jealousy is aroused and the love which he has for years believed dead, flames anew. To save her cousin and at the same time capture Sir Phillip for herself, she arranges a compromising meeting at his country house and contrives to save herself. She is discovered there by the parson and an American admirer who has been following her through England.

Her plan works excellently, but just as she believes she has compromised Sir Phillip, he turns the tables by informing her that as she has willingly come to his quarters, there she must remain. She cleverly escapes, however, and the next morning, with her cousin dressed in her bridal clothes, takes matters completely in her own hands and proposes to Sir Phillip who accepts and the cousin is turned over to the waiting curate.

Miss Taylor won another of those personal successes and every phase of her talents were displayed to the finest advantage.

A. E. Anson gave a fine performance in the role of Sir Phillip, and Lynn Fontanne, played the weeping cousin with excellent effect.

WHAT THE DAILIES SAY.

Herald—*Innocuous play.*
Sun—*Star makes play possible.*
Times—*Artificial, sentimental comedy.*
World—*Star's success aids play.*
Tribune—*Stupid plot.*
American—*Frolicsome comedy.*

"MADAME CECILE" POSTPONED

The opening of "Madame Cecile," which was to have taken place last Monday at the Harris Theatre, this city, has been postponed indefinitely.

"SUCCESS" CAST COMPLETED

The Lieblers have completed the cast of "Success," their forthcoming production, which includes Brandon Tynan, Jess Dandy, Helen Holmes, Marie Leonhard, Emily Calloway, Carrie Clarke, Lionel Glenister, James Durkin, Romaine Callendar, William Hassan, George Leffingwell, Arda la Croix, Richard Abbott and Melton Clodagh.

"PETER IBBETSON" TO RETURN

"Peter Ibbetson," which closed last Saturday night at the Forty-eighth Street Theatre and which is playing in Brooklyn this week, will be brought back to New York next week.

"THE LOVE DRIVE" WELL ACTED COMEDY AT THE CRITERION

"THE LOVE DRIVE."—A comedy in four acts by Sydney Rosenfeld. Presented at the Criterion Theatre on Tuesday night, October 31.

CAST.

Ernestine Waite	Violet Heming
Mrs. Jepson	Hilda Spong
Mrs. Gramercy Harden	Zeffie Tilbury
Laura Bridgman	Beth Franklyn
Cella Bridgman	Eileen Wilson
Cosette	Lea Penman
Bruce Markham	Fred Niblo
Tom Bridgman	Arthur Laceby
Oliver Croyston	Albert Gran
Lykens	Douglas Patterson
Footman	Cy Weaver

Sydney Rosenfeld's latest piece of dramatic writing is a clever little comedy of love, with an atmosphere that is clean and pleasing even if the third act shows one of the not uncommon bedroom scenes of which Broadway has had a surfeit this season.

This one, however, has an element of novelty in it and furnishes the best bit of the play. The piece takes its name from the strenuous means adopted by a Southern gentleman to compel the lady he loves to accept him and after four acts, a considerable portion of which are rather tedious and talky, he succeeds.

His success, however, is only won after he has adopted every plan he can conceive, culminating with the changing of the sleeping list made up by the butler of a country home he is visiting. By this change, he gets the room next to the lady he loves and in the middle of the night invades her room, believing that rather than be compromised by his actions she will consent to marry him. Instead of screeching at the top of her voice, however, the girl is made of sterner stuff and she contrives to entice other gentlemen to her room, and finally the whole household arrives and the attempt of the forceful young man to compromise her proves a boomerang.

This setback only momentarily stops him in his drive to win the girl's consent and in the forth act he resumes and this time carries it to a successful ending.

Violet Heming, as Ernestine, the girl whom the forceful lover pursues throughout the play, did by far the best work of her career, and in the bedroom scene, a portion of the play which could easily have been made objectionable, carried it off with real charm. Fred Niblo played Bruce, the persistent lover, with all the breezy masterfulness of a "parlor cave man" as he classified himself, and in the amusing and vigorous role was excellent.

Hilda Spong played the role of a widow of forty and gave a dash to a role which in other hands would have been rather uninteresting. She too is pursued by an admirer, but of just the opposite temperament of Bruce, and attempting to adopt the forcefulness of the younger man soon comes to grief.

The balance of the cast was most acceptable.

WHAT THE DAILIES SAY:

Herald—*One of the nicest drives in this vicinity.*
Times—*A tame comedy.*
World—*Marred by two stupid acts.*
Sun—*Wins all objectives.*

VAUDEVILLE BILLS

(Continued from page 23)

BLOOMINGTON, ILL.

Majestic (First Half)—Hayatake Bros.—Frank Ward—Dorothy Hayes & Co.—Cameron & Tufford—Zig Zag Revue. (Last Half)—Holden & Graham—Peppino & Perry—Madison & Winchester—Hans Linne's Dancers.

BILLINGS, MONT.

Babcock (First Half)—Loraine & Mitchel—Three Melody Girls—"The Pool Room"—Angelus Trio—Dudley Trio. (Nov. 25-26)—Skating Venuses—Follett & Wicks—Marshall & Covert—Kelly Wilder & Co.—Jere Sanford.

COUNCIL BLUFFS, IOWA.

Nicholas (First Half)—Shanghai Three—Billie Bowman—Skating Venuses—Doyle & Wright. (Last Half)—Van Camps.

CEDAR RAPIDS, IOWA.

Majestic (First Half)—Cliff Bailey Duo—Gus Ordman—Denoyer & Danie—Harry Brooks & Co.—Schoen & Walton—"The Smart Shop." (Last Half)—Marcou—Six Little Wives—Torcat's Novelty.

CHICAGO, ILL.

Windsor (First Half)—May & Kilduff—Frank Gaby & Co.—Three Hickey Bros.—The Gladiators. (Last Half)—Nestor & Pals—Porter J. White & Co.—Hippodrome Four—McGoods & Tates Co.

Avenue (First Half)—Jimmy Dunn—Hucker & Winifred—The Seebacks—Billy King & Co. (Last Half)—Harry Rose—Billy King & Co.—Cummin & Sham.

Kedzie (First Half)—Nestor—Moore & Rose—"Race of Man"—Leipzig—Dan Sherman's Jay Circus. (Last Half)—Mrs. Frank Farnum Trio—Pat Barrett—Goles Troupe.

Wilson (First Half)—Pat Barrett—Mrs. Frank Farnum Trio—Richards & Kyle—Cummin & Sham. (Last Half)—The Timons—Leipzig—George McFadyen—Pernikoff & Rose Ballet.

DUBUQUE, IOWA.

Majestic (First Half)—Billy Kilgard—Six Little Wives. (Last Half)—Frank Gaby & Co.—Spencer & Williams—Harry Brooks & Co.—Bagg & White—Electrical Venus.

EAST ST. LOUIS, ILL.

Erber's (First Half)—Roth & Roberts—"Finders Keepers"—McGoods Tates & Co.—Moreley & McCarthy Sisters.

FORT DODGE, IOWA.

Princess (First Half)—The Van Camps—Pisano & Bingham—Harry Rose—Sun Fong Lin Troupe. (Last Half)—Allwan & Nevins—Rogers & Woods—Wm Trainor & Co.—Five Emigrants.

GREAT FALLS, MONT.

Palace (Nov. 17-18)—Hicks & Hart—Two Bronings—Paul Karl—Sorrento Quintette—Jones & Jones—The Brads. (Nov. 22)—Chester Johnson—Fox & Evans—Xylo Phiends—Bevelin & Miller—Pearl Bros. & Burns—Riva-Larsen Troupe.

IOWA CITY, IOWA.

Englert (Last Half)—Adanac Trio—Billy Bowman—DeNoyer & Danie—Sun Fong Lin Troupe.

JOLIET, ILL.

Orpheum (Last Half)—Berrick & Hart—"The Dairy Maids"—Raines & Goodrich—Retter Bros.

LINCOLN, NEB.

Lyric (First Half)—Morgan, Martin & Snyder—Three Types. (Last Half)—Six Musical Nosses—Gabby Bros. & Clark.

Orpheum (First Half)—Otto Koerner & Co.—Adanac Trio—Seven Bonomor Arabs.

MASON CITY, IOWA.

Regent (First Half)—Marcou—Reiff & Murray—Three Bobs. (Last Half)—"Twentieth Century Whirl."

NORTH YAKIMA, WASH.

Empire (Nov. 18-19)—Artane—Garnella Duo—Foster & Foster—"Ten Dark Knights"—Frish, Howard & Toolin—Randow Trio. (Nov. 23, 24)—Fisher's Circus—Byrd & Harvey—Eastman & Moore—Capt. Kidder & Co.—Dan Ahearn—"Mary's Day Out."

OSHKOSH, WIS.

Grand (Last Half)—Ruth Edell—Carter & Walters—Lanigan & Tucker—Zerthos Novelty.

OMAHA, NEB.

Empress (First Half)—Milo Vagge & Co.—Mack & Velmar. (Last Half)—Watson & Little—Maggie Le Claire & Co.—Morgan, Martin & Snyder—Three Types.

OAKLAND, CAL.

Hippodrome (Nov. 18-20)—Allen & Allen—Denni & Perri—Williams & Williams—Omego Trio—Victoria Four—Apollo Trio. (Nov. 21-24)—Twirling Talbuts—Roberts & Roden—Howard, Moore & Cooper—Marimba Band—Ross & Wise—Leon Sisters & Co.

PORTLAND, ORE.

Hippodrome (First Half)—Harry Davis—Walton & Brandt—Sigmund & Manning—Geo. Matison—Fidler & Cole—Two Carltons. (Last Half)—Flying LaMars—Wagner & Whiting—Grace Lindes—Best, Morton & Kerr—Van & Yorke—Six Moorish Arabs.

PEORIA, ILL.

Orpheum (First Half)—Hans Roberts & Co.—Madison & Winchester—Diana's Models. (Last Half)—"All Girl Revue."

QUINCY, ILL.

Orpheum (First Half)—Walsh & Bentley—Oddone—Will Stanton & Co.—Fields, Keane & Walsh—Allen's Cheyenne Minstrels. (Last Half)—Hager & Goodwin—Cal Dean & Sorority Girls—Roth & Roberts—Tasmanian Trio.

SEATTLE, WASH.

Palace Hippodrome (First Half)—Flying LaMars—Wagner & Whiting—Grace Linden—Best, Morton & Kerr—Van & Torke—Six Moorish Arabs. (Last Half)—Hannah & Pardner—Six Young Americans—McCormack & Shannon—George Evers—Aerial Bartletts—Carle & Inez.

SIOUX FALLS, S. D.

Orpheum (First Half)—Bell & Eva—Kelly & Davis—Allman & Nevins—Gabby Bros. & Clark. (Last Half)—Rieff & Murray—Pisano & Bingham—Fields & Wells.

SAN JOSE, CAL.

Victory (Nov. 18-20)—Twirling Talbots—Roberts & Rodem—Howard, Moore & Cooper—Marimba Band—Ross & Wise—Leon Sisters & Co. (Nov. 21-24)—Mabel Fonda Troupe—Billy Morse—Morgan & Stewart—"Rural Eight"—Bergguist Bros.—Ross Bros.

ST. LOUIS, MO.

Grand—Jack & Kitty Esmaco—Ed & Irene Lowry—Clark & Chapelle—"1917 Winter Garden Revue"—Thalero's Circus.

Empress (First Half)—The Bimbos—Old Time Darkies—"Back to Elmira"—Morely & McCarthy Sisters—Wm. Hanlon & Co. (Last Half)—Fred's Pigs—Owen & Moore—Barbier Thatcher & Co.—Hampton & Shriner—Steindel Bros.

Park (First Half)—"Mr. Detective"—Jimmy Lyons—Three Tasmanians. (Last Half)—Lew Hoffman—Weber, Beck & Frazer—"Song & Dance Revue."

Columbia—Julia Edwards—Howe & Howe—Jack & Pearl Hall—Le Doux & Le Doux—Mann & Mallory—"The Veterans"—Lewis & Leopold—Leach La Quinlan Trio—Tom Brown's Minstrel Revue.

SPOKANE, WASH.

Hippodrome (Nov. 18-20)—Buster & Eddy—Frank & Waters—Thornton & Thornton—Corty Sisters—Fred Rogers—Three Rianos. (Nov. 21-24)—Donovan & Co.—Cook & Hamilton—Carle & LeClaire—Gene Knight's Symphony Belles—Link & Robinson—Costa Troupe.

SACRAMENTO, CAL.

Empress (Nov. 18-20)—Mabel Fonda Troupe—Billy Morse—Morgan & Stewart—Bergguist Bros.—Ross Bros. (Nov. 21-24)—Hyde & Hardt—Wright & Harle—Jerge & Hamilton—Fletchtel's Troubadour—Wellington Trio—King Bros.

TACOMA, WASH.

Regent (First Half)—Hannah & Pardner—Six Young Americans—McCormack & Shannon—George Evers—Aerial Bartletts—Carle & Inez. (Last Half)—Antane—Garnella Duo—Foster & Foster—"Ten Dark Knights"—Frish, Howard & Toolin—Randow Trio.

WASHBURN, WIS.

Temple (Nov. 22)—Challs & Challs—Frank Voerg—Spartan Trio.

WALLA WALLA, WASH.

Liberty (Nov. 18-19)—Fisher's Circus—Byrd & Harvey—Eastman & Moore—Capt. Kidder & Co.—Dan Ahearn—"Mary's Day Out." (Nov. 23-24)—Buster & Eddy—Frank & Waters—Thornton & Thornton—Corty Sisters—Fred Rogers—Three Rianos.

W. U. B. O.

ANN ARBOR, MICH.

Majestic (First Half)—Kremka Bros.—June Mills & Co.—Chief Little Elk & Co.—Archie Nicholson Trio—Robinson's Elephants. (Last Half)—Sigsbee's Dogs—Basil & Allen—Hawaiian Serenade—Arthur Rigby—Buch Bros.

BATTLE CREEK, MICH.

Bijou (First Half)—Gaston Palmer—Tabor & Green—Ed Reynard & Co.—Danny Simmons—Mlle. Bianca. (Last Half)—Del Baity & Jap—Perrone & Alda—"Inspiration Girls"—Claudle Tracy—Joe DeKoe Troupe.

BAY CITY, MICH.

Bijou (First Half)—Hayes & Rives—Valda & Brazilian Nutts—Al White & Co.—"A Real Pal"—Casting Lamys. (Last Half)—Paul Kelly—Rodway & Edwards—"Echoes of Broadway"—Whitfield Ireland & Co.—Melnotte Lanole Troupe.

DANVILLE, ILL.

Palace (First Half)—Three Weston Sisters—Dunley & Merrill—Haviland Thornton & Co.—Leavitt & Lockwood—"Song & Dance Revue." (Last Half)—Billy Kinkaid—Clover Leaf Trio—Freemont Benton Players—Three Hickey Bros.—Mills Stanton & Co.

FORT WAYNE, IND.

Palace (First Half)—Paradise Valley Co.—Kimbal & Kenneth. (Last Half)—De Luxe Trio—Zeno & Mandel—McCormick & Wallace—"Fashion Shop"—Leavitt & Lockwood—Four Anchors.

FLINT, MICH.

Majestic (Last Half)—Florenz Duo—Barbour & Jackson—"American Girl Revue"—Hilton & La Zar—The Rials.

INDIANAPOLIS, IND.

Lyric—Wilford Du Bois—Davis & Moore—Sparks Ali & Co.—Moanalua Sextette.

JACKSON, MICH.

Orpheum (First Half)—Sigsbee's Dogs—Basil & Allen—Hawaiian Serenade—Arthur Rigby—Buch Bros. (Last Half)—Kremka Bros.—June Mills & Co.—Chief Little Elk & Co.—Archie Nicholson Trio—Robinson's Elephants.

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MOTION PICTURES

VITAGRAPH TO ISSUE 1 REEL COMEDIES

WILL ELIMINATE SLAPSTICK

A new line of one reel comedies will soon be issued by the Greater Vitagraph company, according to a statement by Albert E. Smith, its president. These comedies will contain nothing of the slapstick order and will interfere in no way with the regular two-reel comedies now being produced.

Mr. Smith says a great demand has grown up for comedies of a higher plane. Something along the order of the old Bunny pictures and the Mr. and Mrs. Sidney Drew offerings, which they were the first to produce, are what is wanted, he says. These same pictures are still pulling laughs all over the world.

"There is plenty of slapstick comedy available," said Mr. Smith, "but there is a dearth of higher class humor and we are combing the country for good short stories."

Agnes Ayres and Edward Earle, two of the Vitagraph's feature stars, will play the leads in the forthcoming series. Earle had one of the principal parts in the production "For France," and Miss Ayres has been seen in a number of O. Henry stories.

Several of the new pictures will deal with the tribulations of a pair of newlyweds and the principals have been promised excellent support.

MUTUAL SUES FOR $400,000

The Mutual Film Corporation began a suit in the Supreme Court for $400,000 against the New York Motion Picture Corporation last week. It also asks for an injunction restraining the defendant concerns from circulating various motion pictures. The defendants include the Broncho Motion Picture Company, the Keystone Film Company and the Domino Motion Picture Corporation.

The Mutual charges that the defendants have violated several contracts for the exclusive sale of its pictures.

"The motion pictures involved," remarked President John R. Freuler of the Mutual Film Corporation, "include all of the pictures made for the Mutual by the defendants in the period of 1912-15, which means the old Keystone comedies, the W. S. Hart pictures of that period, the Charles Chaplin comedies made by Keystone, the early Max Sennett comedies and the western productions by Broncho and all Domino pictures."

FORBES-ROBERTSON FILM BEGUN

Herbert Brenon has begun the production of "The Passing of the Third Floor Back," featuring Sir Johnston Forbes-Robertson. The screen version of Jerome K. Jerome's drama has been changed as to background. Instead of the entire play taking place in the parlor of the Bloomsbury Place boarding house, seventeen different rooms have been built, besides numerous halls and alleyways.

STUDENTS ACT IN RAPF FILM

Four hundred Princeton college students acted before the camera last week for Harry Rapf's forthcoming production of "The Struggle Everlasting," with Florence Reed as the star. Edward Milton Royle, author of the feature, is a member of Princeton '83, and the boys turned out to oblige the alumnus.

ELSIE FERGUSON AT STRAND

Elsie Ferguson is seen in "The Rise of Jennie Cushing," the feature picture at the Strand Theatre this week.

FILM MANAGER INDICTED

H. T. Knapp, former branch manager for the Mutual Film Corporation at Dallas, Texas, has been indicted in the state courts for the embezzlement of $60,000. G. C. Reid is succeeding him as branch manager.

Both the Mutual and its bonding company are pushing the case to the limit, according to the statement of Samuel M. Field, general counsel for the Mutual, and they will not take any settlement.

BRENON USES FAMOUS YACHT

Herbert Brenon and his company, which is producing "Empty Pockets," spent the greater part of last week on the estate of Commodore Benedict at Greenwich, Conn. Many scenes were taken on the Commodore's famous yacht, "Adalante."

The yacht was taken out into the Sound and the scenes where Muriel Schuyler and her young husband, the heroes in the play, leave this country for the war zone were filmed.

TRIANGLE TO PAY REEL TAX

The Triangle Distributing Corporation will pay the tax of fifteen cents a reel imposed upon film manufacturers by the government and will not throw the burden upon the exhibitors. Y. F. Freeman, general manager of the company, says that the exhibitors have already all they can bear in the 10 per cent. admission tax and that a further levy would be unfair.

RIALTO HAS ELSIE FERGUSON

Elsie Ferguson is seen at the Rialto this week in her second Artcraft production, "The Rise of Jennie Cushing," a story of truly human appeal, based on the popular novel by Mary S. Watts. Maurice Tourneur, who handled Miss Ferguson's first picture, "Barbary Sheep," with such distinction, was also the director of this new production and has invested it with a fine flavor of realism.

TINY STAR IN XMAS FEATURE

Marguerite Clark has begun working on a Christmas play, "The Seven Swans," for Paramount. The play is a fairy tale with elaborate setting and costuming. J. Searle Dawley, who directed the Bab stories, has the new feature in charge.

PUTS FILM STAR ON CALENDAR

Ethel Clayton will have her picture in over a million homes during the year 1918, as a result of having been selected by the Pillsbury Flour Co. to grace the cover of the calendar issued by that firm for the coming year.

RAPF FILM COST $100,000

"The Struggle Everlasting," by Edward Milton Royle, has just been completed by Harry Rapf at an expenditure of $100,000. Florence Reed is being starred in the production and Milton Sills and Irving Cummings are in the supporting cast.

CROWN BUYS STATE RIGHTS

Peter C. Crown, of Dallas, Texas, has purchased the territorial rights to Ogden Pictures Corporation production, "The Lust of the Ages" for the extreme southwestern territory.

PETROVA FORMS OWN REGIMENT

Olga Petrova is forming a home defense regiment composed of employes in her studio. It will be called the "Petrova Studio Legion," and be completely equipped and trained by an expert army man.

LASKY AND DE MILLE RETURN

Jesse L. Lasky and Cecil B. De Mille returned from the Pacific Coast last week for a business conference after which they go west again.

SHOWMEN WAR ON PAYING U.S. FILM TAX

ASK PRODUCERS TO BEAR BURDEN

The motion picture exhibitors of the country are making a loud protest against being made to pay the tax of fifteen cents a reel per day which has been imposed on them by the distributors in the latter's attempt to equalize the government war tax of one quarter of a cent per foot of negative.

Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, and its chief spokesman, claims that the members of his organization simply refuse to pay it. They are, however, willing to abide by a statement of accountants to the effect that the producers make no profit and if that is made they will be ready to compromise.

According to the statement of Ochs, the exhibitors are already too heavily taxed. The war tax on tickets, though being paid by the audience, has resulted in a heavy cut into their receipts. Besides this they have been actively enlisted in governmental work in connection with war loans and the Hoover food campaigns.

Ochs claims that the producers' tax on a five reeler will amount to about $1,500. If this tax is passed on to the exribitors, not only are the producers evading their just duty to their government, says Ochs, but the fifteen cents a reel a day which they are trying to impose upon the exhibitors will, besides covering their initial tax of $1,500, show a profit in the majority of cases.

WAR FILM OPENS OFFICE HERE

The Fort Pitt Theatre Company, of Pittsburgh, which is distributing the official Italian war pictures, "The Italian Battlefront," has opened a New York Exchange in the Godfrey Building. Samuel Pelzman, formerly of the Universal Company, has been made manager.

The theatre company is directing a tour of these films, which are being well received throughout the country. A two weeks' run has been arranged for in New Orleans, beginning Monday, the 19th, and other southern cities have booked it for a straight run of a week or more.

JIM SAVAGE COMES BACK

Jim Savage, of pugilistic fame, "came back" for a short time in Harry Rapf's picture, "The Struggle Everlasting." Willington J. Plater, who enacts the role of athletic trainer in the picture, which is featuring Florence Reed, was Savage's opponent. Kid Broad acted as Plater's second.

FILM FLASHES

(Continued on page 38)

Alice Joyce has renewed her contract with the Vitagraph.

Peggy Hyland will be seen in the Mayfair production of "Why Not?"

Henry Siegel has taken charge of the New York Exchange of Select Pictures.

Bryant Washburn, the new Pathe star, has begun work on his first feature film under his new management.

Norma Talmadge is working in her Forty-eighth Street studio on the third of her Select pictures, "Two Women."

Gladys Leslie, "the girl with the million dollar smile," has completed her first Vitagraph feature, "His Own People." The play is a romance of Old Erin.

H. P. Morgan, of the Chicago exchange of the Hoffman-Foursquare chain, has joined the aviation corps and the company has added another star to its service flag.

Charlotte Bronte's immortal novel, "Jane Eyre," is being screened by Alice Brady under the direction of Edward Jose. This is her second Select picture.

The first Hoffman-Foursquare branch in the South has been located in Atlanta. Jerome Abrams, assistant general manager of exchanges for the company, has been placed in charge.

B. A. Rolfe was recently elected third vice-president of the New York Screen Club. The popular club numbers all of the important personages of the motion picture world in its membership.

J. W. Hicks, Jr., has been made Omaha branch manager for the General Film Company. He formerly had been in charge of the Kansas City department and more recently has been conneeted with a Paramount exchange.

Eldean Stewart, who is appearing with Emily Stevens in "Alias Mrs. Jessop," recently celebrated her fifth birthday with a big party at her home in Edgewater, N. J. Among the guests were many popular child players well known on the screen.

Fannie Ward, the Pathe star, bought $50,000 worth of Liberty bonds through the personal solicitation of President Wilson himself. Miss Ward was selling bonds on the White House lawn, but, due to the inclement weather, was asked to step inside by the President. Here he spoke so enthusiastically upon the necessity of purchasing the bonds that Miss Ward subscribed. President Wilson took the subscription.

WILLIAM A. BRADY,
Director-General.
WORLD-PICTURES
Present
ETHEL CLAYTON
in
"Easy Money"
Directed by TRAVERS VALE

FILM FLASHES

(Continued from Page 37)

C. R. Seelye, who has been business manager of the Pathé Exchange for the past year, is no longer connected with the organization.

Fred B. Palmer has been added to the scenario staff of the Triangle Keystone studios this week, bringing the total number of writers in the "Brains Department" up to eleven.

Norbert Gills and Eugene Corey are recent additions to the large playing force of the Triangle's Culver City studio. Both will be seen in Triangle releases now in the course of production.

Donald Fullen is the latest Triangle employe to heed the call of war. He will soon leave for Seattle to enter a ship building concern and will help build Uncle Sam's merchant marine.

Theodore C. Deitrich, for many years connected with the Hearst papers, and who, during the past two years, has been advertising director of the International Film Service, has tendered his resignation.

Alice Joyce signed the papers last week renewing her contract with the Vitagraph Company. During the past eleven months Miss Joyce has made eight feature productions for the concern, and is now at work on a ninth.

John G. Hawks, the scenario writer, is again on the staff of Thomas H. Ince and his first work to receive the approval of the producer is a new picture for Dorothy Dalton. It is a story of the west in the late 'Fifties.

Montague Love has been booked by Manager Thomas D. Soriero, of the Park Theatre, Boston, to appear there shortly. He also will be seen at the Strand theatres at Lowell, Lynn, New Bedford, and Providence on this trip.

The Mayfair Film Corporation of 10 Wall street, New York City, states that the entire foreign rights of the six part Mayfair production "Persuasive Peggy" have been disposed of. This is a record in foreign rights sales.

Hayden Talbot is the most recent addition to the scenario writing force of the Triangle at the Culver City studios. Talbot is well known in the theatrical world and has met with considerable success in the motion picture industry.

T. E. Letendre, publicity representative for various film stars, who recently returned from a business trip through Boston, Indianapolis and Chicago, is back at his office in the Times Building after being laid up with a sprained foot.

Billy Ruge, the screen eccentric, is again featured in the fifth series of Sparkle comedies now scheduled for release by the General Film Company. "On the Love Line," the first of the six new subjects, will be available December 13th.

New additions to the player staff at the Triangle-Keystone studios this week include Harry Gribbon, Billy Franey, Milburn Morante, and Sylvia Ashton. Harry Gribbon has been conspicuously identified with Keystone comedies in the past.

Charles Brabin, Metro director, has engaged Frank Grimmer as his assistant and his first work in his new affiliation is in connection with the forthcoming Metro wonderplay, "Red, White and Blue Blood," starring Francis X. Bushman and Beverly Bayne.

Jack Voshell, who, for more than a year, has been assistant director under Joseph Kaufman, who recently finished "Shirley Kaye," has been engaged by Harry I. Garson to assist Emile Chautard, the French director, in Miss Young's future releases.

Following her current release, Mary Pickford's new picture will be "Stella Marie," it was announced last week by Walter E. Green, president of Artcraft Pictures corporation. Work on this picture has already been started at the Hollywood studio.

Viola Dana has begun work on "The Winding Trail," her first picture to be produced at the Metro West coast studios, under the direction of John H. Collins. "The Winding Trail" has been written by June Mathis and Katherine Kavanaugh in collaboration.

After Mae Marsh completes the final scenes of the Goldwyn screen adaptation of "The Cinderella Man," she will immediately take up the production of a picture founded on Frank Packard's novel, "The Beloved Traitor" with no more than a week end rest between the two.

F. J. Flaherty, representative of Jewell Productions, Inc., in Pittsburgh, has returned to that city after an exceedingly successful trip in the interests of Jewell Productions, Inc. E. H. Goldstein, the New York manager, expresses himself as perfectly satisfied with the outcome.

Following "The Clever Mrs. Carfax," Julian Eltinge's second Paramount play, which will be released in November, the famous impersonator of feminine characters will be seen in "The Widow's Mite," written especially for him by Marion Fairfax and directed by William C. De Mille.

With the engagement of P. E. Meyer and A. J. O'Neill the sales force of the U. S. Exhibitors' Booking Corporation for the Metropolitan District is practically completed. Both will serve as district managers with offices in The Hoffman Four Square Headquarters at 729 Seventh avenue.

The Gordon interests, comprising one of the biggest independent distributing companies in the East and a chain of theatres girdling the New England States, have tied up with the U. S. Exhibitors' Booking Corporation, recently organized by Frank Hall and William Oldknow, to market special productions by a novel system of distribution.

George Archainbaud is staging a feature picture at the Peerless studio, in West Fort Lee, with French, Belgian and German soldiers in it. All the soldiers look and act like real fighters, and are all dressed as they should be. Great things are expected from this feature in which Montague Love is starred.

The invasion of Belgium by the German hordes at the beginning of the war plays an important part in the new World-Picture Brady-Made, of which Montague Love is the star. The play has not been named as yet, but indications are that the present production is the largest ever undertaken by Mr. Brady and his associates.

The Petrova Picture Company, which during the forthcoming year will present Madame Petrova, prominent dramatic star, in a series of eight starring film vehicles, has in course of preparation a handsome brochure which will set forth in telling fashion "The Ten Reasons Why" Petrova Picture Productions will be of de luxe quality.

The productions of Paralta Plays, Inc. and its allied producing companies will be distributed to exhibitors through the organization now being formed by W. W. Hodkinson. Affiliation between Paralta and the new company will mean much to exhibitors, as Hodkinson entered the motion picture industry as an exhibitor and, therefore, has a most intimate knowledge of every condition that exhibitors have to face.

FEATURE FILM REPORTS

"FRINGE OF SOCIETY"

Hoffman Foursquare. States Rights. Produced by George Backer.

Cast.

Esther Drake.....*Ruth Roland*
Martin Drake.....*Milton Sills*
Ned Medford.....*J. Herbert Frank*
Myra Strang.....*Leah Baird*
Min Manning.....*Ollie Kirkby*
Scrap Blinn.....*Tammany Young*
Nigger Mike.....*Jules Cowles*

Story—Melodramatic. By Pierre V. R. Key. Featuring Ruth Roland and Milton Sills.

Remarks.

The purpose of this picture is presumably to thrill, and it must be said that it succeeds admirably in the attempt, even though realism and common sense are scattered to the winds. It should go well as a states rights picture, for every inch is intense, and there is no let up from start to finish.

The story deals with a newspaper owner who is beset by a craving for drink, and who, consequently works for prohibition. In an indirect manner the picture seems to be a preachment against the drink evil. But that is not the main point. It is good strong melodrama, with a punch in every scene.

There are numerous fights in dance halls, wherein the two heroes easily conquer fifty or sixty opponents, and there are the papers which arrive at the last moment and save the day. The newspaper man who walks into houses and steals private letters, which are later printed, is an important character.

The acting is exaggerated throughout to match the nature of the story. All the principals are thoroughly in the spirit of the thing. Milton Sills is the newspaper editor, and Ruth Roland is his weak but loyal wife. George Larkin is the reporter, and the villain is admirably portrayed by J. Herbert Frank. Tammany Young does a splendid character bit. Leah Baird in a small part, acts well, and Jules Cowles, Ollie Kirkby and others are satisfactory.

"THE CLEVER MRS. CARFAX"

Paramount. Five Reels.

Released Nov. 7, by Paramount

Cast.

Temple Trask.
Mrs. Carfax........*Julian Eltinge*
Helen Scott.....*Daisy Robinson*
Adrian Graw.....*Noah Beery*
Rena Varsy.....*Rosita Marstini*
Mrs. Keyes.....*Jennie Lee*
Billy Wise.....*Fred Church*
Mrs. Bruce.....*Mrs. Wise*
Trask's valet.....*Fred Do Shon*

Story—Drama. Written by Hector Turnbull and Gardner Hunting. Scenario by Gardner Hunting. Directed by Donald Crisp.

Remarks.

"The Clever Mrs. Carfax" is what can be expected from a Julian Eltinge picture. It is the usual tale in which the female impersonator undertakes two roles, male and female, and, with the aid of the scenario writer, wins the girl of his choice in the fifth reel.

The story is very pleasing, however, and carries with it a good deal of suspense, due to the cleverly worked out plot.

Temple Trask sees Helen Scott in the lobby of a hotel and falls for Cupid's dart. Later, he dons female apparel on a wager and meets the girl.

He notices that she is in trouble and decides to see it through. The girl has an old eccentric grandmother, self willed, who has money which her secretary and his female accomplice attempt to steal. The blame is thrown upon the girl and the plot is worked out very plausibly to the foregone conclusion. The play is sensibly acted and, though the sets are not extraordinary, they are in good taste.

Emmy Wehlen is vacationing in the South before beginning her next Metro wonderplay. She is shown at her best in "The Outsider."

"PRINCESS VIRTUE"

Bluebird. Six Reels.

Released Nov. 12, by Universal

Cast.

Liane Demarest.....*Mae Murray*
Clara Judkins Demarest..*Lule Warrenton*
Basil Demarest.....*Wheeler Oakman*
Countess Oudoff.....*Clarissa Selwynne*
Mlle. Sari.....*Gretchen Lederer*
Count Oudoff.....*Harry von Meter*
Baron Strensky.....*Paul Nicholson*
Monsieur Emile Carre.....*Jean Hersholt*

Story—Dramatic. Taken from Louise Winter's novel of the same title. Directed by Robert Z. Leonard. Featuring Mae Murray.

Remarks.

"Princess Virtue" is an excellent picture.

The story is well told and has strong suspensive interest which holds the spectator till the end. It tells of a young American girl (Liane Demarest) whose widowed mother goes to Paris and marries a French nobleman. Liane, brought up in the atmosphere of wealth and idleness, becomes a dreamer. She puts her fanciful dreams on paper, calling her heroine "Princess Virtue," whose three lovers are "Passion," "Desire" and "Love." Tiring of her loneliness she determines to marry a savage baron, but the arrival from America of a distant cousin soon convinces her that in him she has found "Love" and with him she returns to her native land.

Mae Murray does capital work. She makes Liane a most charming little person, who does not know her own heart till the right man comes along. Wheeler Oakman, Lule Warrenton, Paul Nicholson and the rest give good support. The direction and photography are excellent.

Box Office Value.

Full run.

"THE FETTERED WOMAN"

Vitagraph Blue Ribbon. Five Reels.

Released Nov. 5

Cast.

Angelina Allende.....*Alice Joyce*
James Deane.....*Webster Campbell*
Tobe.....*Lionel Grey*
Adolph Bink.....*Templar Saxe*

Story—By Robert W. Chambers. Directed by Tom Terriss.

Remarks.

There is little action in this story, and what there is, is somewhat unoriginal.

The girl who is sent to prison for a crime she did not commit, and who is later cleared by a handsome lover, is a character familiar to almost everyone who can read. The director here has given the tale a certain mellow beauty, an atmosphere suggesting depth of feeling, and a slight dramatic interest which combine to make it pleasing entertainment. And Alice Joyce, in the leading role, holds the onlooker so consistently that he forgets, for the time being, the triviality of the play she enacts.

Some bits of comedy, put in evidently to fill out the five reel length, are out of place and boring, and demand the careful attention of a film cutter.

Many charming exteriors have been secured for the rural scenes, and were there more of these the picture could very well pass as a masterpiece.

Box Office Value.

One day.

"The Bloodhound," the third picture being posed for by William S. Hart for the Artcraft Corporation, will be different from any of Hart's contributions to the screen. He will play the part of a western railroad man, while Viola Vale will play the leading feminine role.

Lewis J. Selznick left last Friday afternoon on a business trip to Detroit, Cleveland and Pittsburg, where he will be received by the managers of the Select Exchange, and will make himself personally known to the exhibitors of those districts.

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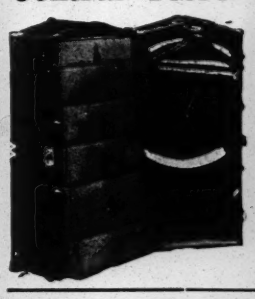

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